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Day & Night— 8-day Bay Area entertainment guide

SINCE 1966

THE WEEKLY NEWSPAPER OF SAN FRANCISCO AND THE BAY AREA

The San Francisco

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Narcissism- A fashion art form for the 80's

Robert DiMatteo calls on
Monique Montgomery,
fashion provocateur.
Doug Shaffer on fashion as a
political statement.
Looking in on the Society for
Mandatory Modern Dress.
A fashionable farewell
to the '70s.

SOCIAL DUMPING

I was both pleased and dismayed to read your article entitled "Alameda County's Mental Health Railroad," by Art Goldberg. (*Guardian* 9/5/79.) I think your readers would have had more appreciation for those who work in the mental health field had you documented the cuts in funding that mental health has suffered post-Proposition 13. In any field, when there is understaffing and insufficient resources, the quality of services provided deteriorates proportionately. The experience of many who work in mental health is that they chose the area because they wanted to help people, only to find themselves overburdened and unappreciated. It is too easy to blame those who work in mental health for much of the suffering of the mentally ill. Of course there will be incompetent or unethical people working in this field as in any field and their practices should be brought to attention and stopped. But I do not think it is in the spirit of constructive reporting when such statements as the following of Mr. Goldberg's are made:

The irony is that when Kurland (not his real name) was arrested he was

under the influence of Stelazine (*sic*) a heavy tranquilizer prescribed by his therapist, who was out of the state at the time. In the absence of his doctor, he probably took more of the drug than he should have.

False inferences are too readily drawn by the uninformed reader from such statements. One might be tempted to conclude: "The doctor shouldn't have given him this drug because he was going away and should have known the patient would take too much and would get in trouble because it's so strong." In fact it is more likely that the doctor acted perfectly correctly in giving this man this medication. We don't know if the man needed the medication, if the doctor had another doctor covering for him while he was out of state (certainly doctors are allowed to go out of state!), if the man did in fact take too much of his medication, and if he was intoxicated by Stelazine and this led to his arrest (highly unlikely) or if the police mistook bizarre behavior indicating a need for psychiatric treatment as drug influence and arrested the man rather than bringing him directly to psychiatric attention. It is most likely he was arrested in spite of, not because of, the Stelazine

prescribed, but your article tends to suggest the latter.

But to get back to the important point of the article, "People who have no resources, family or friends, and who aren't savvy to the way things operate, get dumped all the time." I submit that in the case of mental health in the Bay Area this is more in spite of rather than because of the efforts of those who work in the field. The dumping is by our society, which would rather not think of the needs of the mentally ill or the resources required to meet those needs.

—David Z. Ritvo, M.D., San Francisco
Art Goldberg replies:

Dr. Jack York, the chief of psychiatry at Highland Hospital, did mention, and I reported, that Prop. 13 had created a problem in recruiting nursing staff, but he also said a recent appropriation had remedied that problem. When I asked him whether money was a problem with the professional staff, he said it wasn't.

As for any inferences that might be drawn by an "uninformed reader," I only reported what happened. Kurland was under the influence of a heavy tranquilizer prescribed by his therapist. The therapist had left town. Dr. Ritvo seems

the supervisors' ordinance, which passed unanimously after the SFAH measure was defeated.

If you had trouble understanding the "TV News Scorecard" in last week's article about the local TV news shows of San Francisco's commercial stations, by Catherine Peters, it may be because the identities of the stations were inadvertently left off the chart. The four columns should have read, from left to right: KGO at 5 p.m.; KGO at 6 p.m.; KRON; and KPIX. Thus it turns out that on our sample news day, among other

revelations, KGO at 5 had the most animal stories; KGO at 5 tied with KPIX for the most murders and rapes; KRON and KPIX tied for the most stories about commuting; and KGO at 6 walked away with top honors for the greatest number of commercials.

Also, wine consultant Jean Walzer has asked us to note that, contrary to the impression that some readers may have gained from our Aug. 22 article on her wine tastings, she does not limit participation to women but is in fact an equal opportunity imbiber.

CORRECTIONS AND ADDITIONS

In our "Campaign '79" story last week, we incorrectly reported that Sup. Harry Britt was alone among the supervisors in voting against the rent-stabilization ordinance approved by the board in June. Actually, while Britt and Sup. Carol Ruth Silver were the only supervisors to vote in favor of the tougher measure proposed by San Franciscans for Affordable Housing, Britt voted in favor of

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FLEA MARKET

BY VALERIE MINDEL

The Town School Clothes Closet at 3325 Sacramento, SF, is now loaded to the brim with all manner of secondhand items: clothes of every description (and many with designer labels), furniture (including a teak table set with chairs), toys, books (particularly good source for kids' books), lampshades, kitchen paraphernalia, ski odds and ends and much more. And all of it is going for half-price from Sept. 13 to Sept. 22. The Clothes Closet is open from 10 a.m. to 4 p.m. every day except Sunday. Proceeds from the store help the Town School scholarship fund. Call 929-8019 for further information.

A great deal on Nolo Press books! (For those of you who are unacquainted with them, Nolo Press publishes an exceptional line of self-help law books including such titles as *California Tenants' Handbook* and *California Debtors' Handbook*). Nolo is selling current editions with slightly damaged covers for one-half off. Subject matter includes, besides tenants' and bill-payers' rights, divorce, living together, small claims court, managing small businesses and child support and alimony. To check this sale out, stop by Nolo Press at their new address at 950 Parker, Berkeley, Mon.-Fri. from noon to 5 p.m. between Sept. 17 and Sept. 28. If Nolo runs out of damaged books during the sale, they'll be selling undamaged ones at 20% off.

worried that this might reflect unfavorably on the therapist. I don't know.

I'm sure, as Dr. Ritvo seems anxious to point out, there are a lot of mental health professionals in the Bay Area doing a good job with meager resources. But, as the situation at Highland indicates, there seem to be some who aren't, with some pretty nasty consequences. Does Dr. Ritvo want us to believe once more that "doctors" and "professionals" are infallible? These days, the doctrine of medical infallibility is not as widely believed as it used to be, and probably with good reason.

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and raise hell."

(Wilbur F. Storey, Statement of the aims
of the Chicago Times, 1861)

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HOW MUCH IS PG&E REALLY WORTH?

PG&E claims that municipalization would cost the city \$1 billion, but the evidence suggests the actual figure is about one-fifth as much

As the question of authorizing a feasibility study on municipalizing PG&E approaches its Sept. 24 date with the San Francisco Board of Supervisors, one argument PG&E is sure to peddle with all its might is that taking over the electrical system would be prohibitively expensive. In a leaflet that PG&E distributed last spring in advance of the supervisors' Governmental Services Committee hearings on the issue, titled "Why takeover of PG&E in San Francisco would be a costly mistake," PG&E claimed that municipalization "would saddle the city with a debt in excess of \$1 billion."

Poppycock, say San Franciscans for Public Power, the citizens' group pushing for Sup. Carol Ruth Silver's resolution calling for the feasibility study. According to the group's background fact sheet on the issue, "Public Power or Private Profit?," the total fair market value of the PG&E electrical system in San Francisco is \$173

million, if you don't include PG&E's Potrero Hill and Hunters Point generating plants, or \$285 million if you do.

The group based its appraisal on the fair market value of the PG&E system in 1978, as determined by the State Board of Equalization, which takes the original value of the land, improvements and equipment at the time of purchase or construction and escalates these values forward to determine the present value of the company to an investor. The Board of Equalization determined that the fair market value of all PG&E property in San Francisco in 1978 was \$426 million.

But much of this \$426 million consists of property that the city would not have to acquire in taking over the electrical system—primarily PG&E's gas system and its corporate headquarters at 77 Beale St. Even the citizens' group figures of \$173 million and \$285 million are probably a bit high, since they both

include \$30 million for land value (some of which is used only for the gas system) and \$19 million for transmission lines (not all of which the city would purchase if it chose not to take over the two power plants).

The point is that PG&E's estimates of the costs of municipalization are wildly inflated, naturally. That's why the city urgently needs an independent and objective feasibility study to provide a true picture of just how much it would cost the city to bring public power to San Francisco, and how much San Franciscans would benefit in the form of reduced rates and increased city revenues.

Write and call your supervisors between now and the Sept. 24 vote. Urge them to perform their civic duty and take the crucial first step of a feasibility study to bring our Hetch Hetchy power home—after 66 years of PG&E obstructionism.

P.S.: San Franciscans for Public Power are holding a press conference on Sup. Silver's resolution at 10 a.m. on Monday, Sept. 17, at the S.F. Press Club, 555 Post St. The big question: will the Examiner and Chronicle dare to report on the upcoming vote on the feasibility study? Or will they continue their time-honored tradition of protecting PG&E by ignoring the Raker Act scandal and the drive for municipalization—just as they blacked out the two days of supervisors' hearings on Silver's resolution last spring? Check your daily papers next Tuesday to find out.

—Michael E. Miller

A CHANCE TO HELP FAY STENDER

Fay Stender, the activist attorney who founded the Prison Law Project in the early Seventies, and who was the object of an assassination attempt last May, faces a long and difficult recovery, her friends say.

At the present time, Stender is paralyzed from the waist down and is not expected to regain the use of her legs. She is currently unable to use her arms because bullets fired into them fractured bones and caused nerve damage.

Stender is expected to be hospitalized for several more months and will require additional surgery and extensive therapy, but she contemplates returning to the practice of law.

She was shot by a young man who forced his way into her Berkeley home in the early morning hours on May 28 and forced her to sign a note saying she had betrayed George Jackson and the entire prison movement, before firing at her six times from close range. A suspect has been arrested and faces trial on charges of attempted murder.

Stender was Jackson's attorney, arranged for the publication of his book, *Soledad Brother*, and helped organize a defense committee for him and his co-defendants, Fleeta Drumgo and John Clutchette. They were charged with murdering a prison guard.

Jackson was killed during a 1971 escape attempt from San Quentin, but Drumgo and Clutchette were subsequently acquitted on the murder charges. Previously, Stender was co-counsel with Charles Garry for Black Panther Party leader Huey Newton during his highly publicized 1968 trial on charges of murdering an Oakland policeman.

The Prison Law Project was disbanded in 1973 when it could not obtain consistent or reliable funding, and the needs of its prisoner-clients became overwhelming. More recently, Stender helped form the California Women Lawyers Association, and last year she was a candidate for the State Bar Board of Governors.

Friends say Stender's medical bills and the cost of remodeling her home to provide wheelchair access will be close to \$200,000. Contributions can be sent to the Fay Stender Trust Fund, Bank of California, P.O. Box 7773, Berkeley, CA. 94701.

On Friday and Saturday, Sept. 14 and 15, there will be a special benefit at the Intersection, 756 Union St., SF, to help defray some of Stender's expenses. It begins at 8 p.m. (no host bar at 7 p.m.). Tickets are \$5.

Fay also appreciates hearing from her friends, even though she cannot yet respond to letters. Mail should be addressed to her at 1714 Stockton St., San Francisco, Ca. 94133.

—David Johnston

THE ALIOTO/LOOK CASE GOES YET ANOTHER ROUND

On Sept. 11, just 12 days before the tenth anniversary of the *Look* magazine article linking former Mayor Joseph Alioto with members of the mob, attorneys for Alioto and Cowles Communications, Inc., *Look*'s former publishers, were scheduled to appear in a federal appeals court in San Francisco for another round in one of the longest-running and most expensive libel suits in the nation's history.

The *Look* article that prompted Alioto to sue for libel was published Sept. 23, 1969. The story, by Dick Carlson and Lance Brisson, charged that Alioto was "enmeshed in a web of alliances with at least five members of La Cosa Nostra." The first three trials ended in hung juries, but in the fourth in 1977, federal judge William Schwarzer ruled in favor of Alioto and awarded him \$350,000 in general damages.

It is Schwarzer's verdict that attorneys for *Look*'s former publisher are appealing. If the appeal is successful, Alioto would be forced to appeal to the U.S. Supreme Court, seek a fifth trial or let the matter drop. At the heart of the appeal is Cowles's contention that Judge Schwarzer's decision in Alioto's favor resulted from a legal error committed by the judge in the second trial in 1972, according to the appellant's brief filed with the Ninth Circuit Court.

The fourth trial was heard by Judge Schwarzer without a jury and concerned solely the issue of whether the *Look* story was written with actual malice. Malice was a key issue in Alioto's case because of the landmark U.S. Supreme Court ruling (*New York Times v. Sullivan*) that required public figures attempting to prove libel to show not only that an article is false and defamatory, but also that it was written with actual malice, or reckless disregard for the truth.

Schwarzer ruled that *Look* was guilty of malice because allegations in the story concerning meetings between Alioto and mobsters which supposedly took place at the Nut Tree restaurant (near Vacaville on Interstate 80). Schwarzer determined that *Look*'s source for the meetings wasn't credible, that Carlson and Brisson shouldn't have relied on him, and that they were therefore guilty of reckless disregard for the truth.

But on the question of whether the

Nut Tree allegations were true or false, Schwarzer relied on the finding of the jury at the second trial, which concluded that the allegations about the Nut Tree meetings were false. However, the jurors decided this issue after they were instructed to do so by Judge Russell Smith. Thus, Cowles's attorneys are arguing that Schwarzer's verdict was invalid.

Cowles attorneys are also contending that the article was substantially correct in its allegations concerning Alioto's associations with mobsters and are arguing that Schwarzer's ruling was based only on the narrow issue of the Nut Tree meetings, which were just a small part of the whole five-page story.

P.S.: None of the information obtained by the FBI from San Diego Mafia chief Frank Bompensiero, who was a confidential informant for a number of years before he was shot to death in 1977, will be introduced during the appeal, even though the summary of Bompensiero's informant files which surfaced earlier this year (and which was published by the Guardian, 4/19/79 and 4/26/79) tends to corroborate the basic contention of the original *Look* story. That's because the appeal attorneys can only argue legal errors committed in previous trials and can't bring in new material. However, if the appeal is successful and Alioto seeks a new trial, Bompensiero's information could be used.

BY DAVID ISRAELS

Sup. Harry Britt's pan-gay candidacy won a long-sought victory from the Alice B. Toklas gay Democratic club on Monday night, Sept. 10, while his near miss at Sunday's Democratic Party Endorsement session brought a new round of recriminations in the already bitter Fifth District fight for supervisor.

As expected, Britt won the Alice endorsement handily, garnering 128 votes out of the 156 cast. Britt's closest rival, Kay Pachtner, got 12 votes. Britt's major gay opponents, Howard Wallace and Leonard Matlovich, received four and two votes respectively.

"This is my tenth organizational endorsement," Britt told a cheering crowd of supporters. "None of them has meant more to me, and none will."

Britt's Alice victory was the culmination of weeks of hard work by his campaign staff. Early on, the Britt camp obtained an Alice membership list and began lobbying the club members.

A HIT AND A MISS FOR HARRY BRITT

News and notes from the campaign trail

Three weeks before the vote an Alice officer held a reception for the gay supervisor, attracting more than 150 people.

In the final days before the endorsement session, Britt campaign aides called each of Britt's Alice supporters to remind them to attend the Sept. 10 meeting.

"We were calling right up to the time of the vote," said Dick Pabich, a Britt campaign aide.

The meticulous work paid off: the Britt camp's pre-Alice-meeting count—128 votes—was right on the nose.

THE NO-ENDORSEMENT GAME

The Britt forces also knew how to count Democratic party endorsement votes, but good math wasn't enough to carry the day.

Harry Britt went into the Democratic County Central Committee sure of 16 votes. What he didn't know was whether that total would be enough to win.

Through three cliffhanging ballots he held on to his solid bloc of supporters, but each time he fell one vote short of the 60% needed for the DCCC's coveted endorsement. The DCCC nod is important not only for its momentary free publicity valve, but also for the thousands of slate cards sent out to all the city's registered Democrats, indicating the party's election choices.

The final DCCC tally was Britt 16, Kay Pachtner 5, Terence Hallinan 5 and no endorsement 2.

Though Pachtner is a member of the DCCC, and though Hallinan won the party's support easily in his 1977 race against slain supervisor Harvey Milk, they both touted the party's no-endorsement stance as a victory.

"I'm delighted by the District Five vote," Pachtner said.

Britt, however, took his defeat in stride. "I got more than 50% of the vote, and if I keep doing that, I'm satisfied."

Earlier in the day, Hallinan added visibly to the meeting's tension with a vociferous attack on Britt's behavior during the May 21 gay riot at City Hall.

"If Harry Britt is reelected to the Board of Supervisors, following his conduct at City Hall, it would be like reelecting Nero to the Roman Senate after Rome burned," Hallinan said.

In his remarks, Britt ignored Hallinan's attacks, choosing instead a low-key pitch with a brief reminder of the Democratic Party chairman's work on his behalf.

"All of you have been lobbied to death by Agar Jaicks," Britt told his listeners.

Britt's near victory followed a week of arm-twisting for Britt's campaign by Jaicks. The chairman's efforts almost paid off—according to Jaicks, a week before the Sept. 9 meeting Britt had only 10 to 12 DCCC votes.

HARDBALL POLITICS

While Britt accepted his DCCC defeat graciously, some of his key campaign aides reacted to the loss with rancor. Most of their anger was directed at Nancy Walker, DCCC committee person and progressive challenger to Sup. Lee Dolson in District 9.

In her uphill battle against the conservative Dolson, Walker is seeking the support of the Harvey Milk Gay Democratic Club (HMGDC), the city's most progressive gay group and Britt's political base. But Walker is also a longtime friend and ally of Pachtner's.

Walker had been lobbied heavily by the Britt forces before the vote. They



Supervisor Britt's camp was right on the money in its Toklas Club nose count.

wanted her to abstain from voting on the third ballot, reducing to 16 the number of votes Britt needed for the endorsement.

In the end, Walker stuck with Pachtner, blocking a Britt endorsement. The Britt aides were furious.

As the no-endorsement results became apparent, Bill Krause, Britt's campaign manager and president of HMGDC, leaned over to Walker and said, "We hope you need us sometime, Nancy."

A few minutes later, Chris Perry, a close Britt confidant, told Walker, "We won't forget it."

Kay Pachtner, the chief beneficiary of this political catfight, blasted Britt's aides the next day. "The comments made to Nancy by the Britt partisans were uncalled-for, ungracious and unprincipled," Pachtner said.

DAINTY DIANNE

Mayor Dianne Feinstein says her recently announced pledge to appoint a gay police commissioner would have come sooner, except that a score of gay leaders demanding such a pledge had placed her in an "unpleasant situation. I don't respond to unpleasant situations."

Feinstein was referring to a meeting she had in her City Hall office in late April with a broad spectrum of the city's gay leadership.

In between her appearances at Sunday's Douglas School candidates day, Feinstein said that the gays at the April meeting in City Hall were "trying to mau-mau me. I was not willing to make [the police commission pledge] in a rather unpleasant situation."

But a gay activist who attended the April session denied the gays tried to "mau-mau" the mayor. "We just refused to drink her wine," the activist said.

Feinstein denied that her promise to fulfill Moscone's pledge to appoint a gay police commissioner, delivered to the Alice executive committee the day before the Alice endorsement session, was timed to win the gay club's support. And if it was, it didn't work. On Monday night, Alice voted no endorsement on the mayor's race in a close battle between Feinstein and David Scott, the gay mayoral candidate.



Don Bradley, Mayor Dianne Feinstein's campaign manager, does his bit to help the mayor in her appeal for gay votes at the Alice B. Toklas gay Democratic club's Sept. 9 candidates' day. Bradley wasn't stuck holding the mayor's bag all day, though. Before the Democratic County Central Committee voted on its mayoral endorsement the same day, Bradley told a worried Feinstein supporter, "If we don't get the committee's endorsement, we're going to break some legs." Or maybe hit them with the purse?

The dust has finally settled over 848 Kearny Street, and the city of San Francisco is now blessed with one more gaping hole, where recently there stood the historic, poster-covered brick facade of the International Hotel.

The long, slow demolition closes the book on one of San Francisco's most prolonged and agonizing political struggles, and removes from the scene yet another local landmark (among other things, the I-Hotel's basement once housed the famous North Beach club, the Hungry i). But even more, this demolition marks the symbolic final blow in the destruction of a unique ethnic neighborhood: Manilatown, the original San Francisco home to the Filipino community—a community that has suffered uncounted injustices at the hands of city, state and federal governments over the past 60 years.

Filipinos occupied an unusual place in California when they first arrived here in large numbers in the 1920s. Since the Philippine islands were under American control from 1898 to 1946 (won by the U.S. in the Spanish-American war, then "pacified" when this country put down guerrilla uprisings that lasted until 1905), Filipinos came in not as foreign immigrants seeking citizenship, but rather as wards or nationals. Their status was unclear. They traveled on U.S. passports, for example, but they had no citizenship rights—and suffered both discrimination from whites (as part of a general anti-Asian mood) and oppression from a few wealthy countrymen who helped exploit their labor.

Restricted in San Francisco to the area along Kearny Street that became known as Manilatown, Filipinos were also socially restricted by a state anti-miscegenation law that forbade them to marry whites. Since most of the Filipinos, by far, were men (who worked as farmworkers, seamen, cannery workers, busboys and so on), this law meant most of them would never marry *at all*—an explanation for the large number of single, elderly Filipino men to be found in the state today. (Many of these men live in the vicinity of the agricultural fields of southern California, where Filipinos were among the pioneering organizers of what has become the United Farm Workers union. In recognition of their status, the union built a retirement home for single Filipino men near Delano in the mid-1970s.)

In the city, where they were also forbidden to own property or businesses, Filipinos naturally clustered in hotels such as the International (which had been rebuilt in its final form in 1907 after the earthquake had destroyed an earlier hotel on the site), and the I-Hotel became a central base with a switchboard that served the Manilatown community. It was this social significance, along with architectural factors, that won the hotel a spot on the National Register of Historic Places in 1977.

All went relatively smoothly in the neighborhood until the late 1960s, when pressures of Manhattanization in San Francisco's financial district sent property values in adjacent areas skyrocketing—including in the Manilatown strip. Sitting as it did on a very juicy parcel of land, the I-Hotel became both a prime target for destruction by developers and

a focal point for political organizing by opponents of that development.

The struggle over the hotel during the past decade has had it all: the energy of massed demonstrators resisting police and sheriff, as well as the drudgery of a few lonely supporters leafleting in the rainy streets of Chinatown; the moments of high drama (as when a police officer leveled his gun at a bulldozer operator in order to stop a demolition attempt), as well as the endless months of tedious, complicated litigation in the courts. Below, a year-by-year summary of the political highlights in the long last gasp of the I-Hotel.

1968

Milton Meyer & Co., the large and well-connected downtown real-estate firm (chairman of the board Walter Shorenstein was a political ally of then mayor Joe Alioto), purchases the I-Hotel in March. By November, the city grants the new landlord a demolition permit, and the tenants receive the first in what will become a long series of eviction notices. The company's plan for the site: a multi-story parking garage. Hotel tenants, who do not want to move, organize through the United Filipino Association to demand a new lease instead of eviction. The battle is joined.

1969

As the Jan. 1 eviction deadline passes, the skirmishes begin; San Francisco's Human Rights Commission comes out in support of the tenants. By early spring, the tenants successfully negotiate a lease with Shorenstein. But then, on March 16, the same day the lease was to have been signed, a fire in the hotel kills three tenants. Hotel supporters call it arson. Before the month is out, Shorenstein backs out of the lease, saying the deaths resulted from failure to demolish the building as originally planned.

Mayor Alioto now proposes to solve Shorenstein's problem by moving the tenants, at city expense, into comparable housing, with the hotel to be torn down and replaced by a Filipino Cultural Center. Concurrently, according to the tenants, the landlord tries to make life unbearable by cutting back on utilities, repairs and so forth. Alioto's scheme flops because, of course, there is no "comparable housing" available, especially in the housing-starved neighborhood of the I-Hotel. Why not? In part because of the first big wave of Manhattanization and the spread of downtown (with the mayor's blessing) into the edges of Chinatown and North Beach. For example: in January of 1969 the Palm Hotel, across the street from the International, had been demolished, throwing its elderly tenants into the streets—with no relocation provided.

Finally, on July 4, Shorenstein agrees to a new three-year lease: the rent triples and the tenants must repair the fire damage and bring the building up to code within a year, but at least they can stay.

1970

By early summer, the combined efforts of the tenants and hundreds of volunteers, many of them students, pay off: the repair and restoration work is completed. From now until June 1972, when the lease is to expire, the International Hotel will enjoy the quietest two years of its final decade.

1972

With the expiration of the lease, the tenants ask for more security: a longer-term agreement with an option to buy. Shorenstein agrees to negotiate, but the mood is such that tenants resume preparations for a possible eviction.

1973

Shorenstein cuts off lease talks—and, without telling tenants, begins a new type of negotiation: to sell the building. The name of the buyer isn't revealed until March of 1974 (on Dec. 31, 1973, the title is transferred to a holding company, the Transamerica Title Insurance Company), but it turns out to be

the Four Seas Investment Corporation. Principal stockholder: Supasit Mahaguna, a Thai liquor magnate who bought the hotel and other California real estate totaling nearly \$5 million in late 1973 and early 1974, just after a revolution toppled Thailand's right-wing military dictatorship, with which he had close ties, thus jeopardizing his monopoly liquor profits (for full details, see "The 'Godfather' of the International Hotel," *Guardian*, 5/19/77).

1974

Four Seas quickly moves into action: it gets a demolition permit from the city in March, sues the International Hotel Tenants Associa-

tion (IHTA) for unlawful detainer in June, delivers eviction notices to the tenants in September, and then refuses rent payments and all requests for lease negotiations, although it does not yet demand eviction.

1975

Sup. John Molinari introduces an ordinance to prevent Four Seas from proceeding with demolition until there is a guarantee that the tenants will be relocated to comparable housing. But it is still two years before the arrival of district elections, and this Board of Supervisors is not friendly to the neighborhoods. The measure fails.

1976

The beginning of a string of court judg-

*A chronology of the unsuccessful
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REQUIEM INTERNATIONAL 1907-





DAY & NIGHT



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JONI MITCHELL PULLS IT OFF... AT LAST

FASHION

Robert DiMatteo on
narcissism
as an art form

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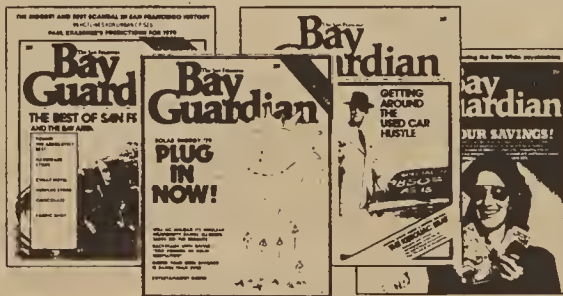
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It was twelve noon on one of those late summer days when the fog lingers low and indecisive over the city. On my way up Spruce Street into the Berkeley hills, I passed a family of bright-eyed beachgoers loading themselves into a beat-up Dodge. They were scantily dressed, as if anticipating the most torrid weather in Maui, and I figured that only recent transplants to the Bay Area would be so singularly disposed for so uncertain an appointment.

I was better prepared, and I didn't care who knew it. I was wearing my brown wool jacket and pleated slacks with pale yellow shirt, tie and display handkerchief, brown oxfords, brown wool socks with tiny red and yellow typewriters on them. On my head was my favorite fedora with a red feather tucked in its brim. Except for the previous night's residue of double Scotchies and a day's growth on my face, I was everything the well-dressed journalist ought to be. I was calling on Monique Montgomery, fashion provocateur.

A robust woman met me at the door of the Montgomery place and led me into the wood-paneled dining room. She was holding an open pair of scissors, but the jolliness of her manner belied my regarding the instrument as in any way threatening. Just as I had deduced that the woman was a seamstress, a voice like a foghorn bellowed from somewhere upstairs. "Vivien, tell him I'll be down in a minute." At this, Vivien hurried out of the room and up the hall staircase.

While I waited, I perused the room. Movie books and periodicals were stacked in piles on all available surfaces. The sideboard held only a spartan supply of linen and china, being devoted instead to curios on the order of a clapboard from Jean-Luc Godard's *Tout Va Bien*. I thought the highbrow clutter marked the presence of Montgomery's inamorato, Tom Luddy, director of the Pacific Film Archive. I knew Luddy was off at some film festival, either in Moscow or Pesaro. From among several hundred celluloid zircons, Luddy would spot the half-dozen diamonds. He always did. Or so they said.

Montgomery's "minute" stretched into ten, and I guessed that, for her, time might be as relative as the proper length for this fall's skirts. Just as I heard the click of a pair of heels on the stair, my eyes fixed on a bust of a woman in front of a mirror atop the mantel over the fireplace. The figure's pose was regal and aloof, the chin held high, the almond eyes staring out in an intense stage of innuendo. Just then, in the mirror, I saw that a woman had entered the room from behind me. Now I could smell her perfume, a felicitous blend of tuberose and musk. For some reason, I didn't turn around, but rather continued to stare at her reflection. The image of her face was positioned next to the bust, and I saw that bust and reflection were the same classy dame. Clearly, her

eyes were not on me but on her own mirror image. She seemed locked into communion with herself. I felt like a voyeur. I liked the feeling.

"You see, narcissism can be an art form," Monique Montgomery said suddenly. Her voice was raucous, raspy and self-delighted. I turned to take in a vision as bracing as a belt of Jack Daniel's. Here was this bone-thin exotic creature wearing a feather breastplate just so, a black petticoat with sheer black cocktail apron, black stretch gloves festooned with soft-linked rhinestone bracelets, a velvet-rope necklace with sequined balls on it, black and red cowboy boots and a black Stetson on her head. She was pointing a silver, soft-sculpture gun at me. "Dress so that someone will want to interrupt their day to be with you," she snapped. I had been sent to Montgomery to figure out why she devoted so much time to her appearance, and now I knew that I was going to get my answer. In spades.

We sat down at the dining room table. "Do you go out looking like that?" I said.

"Sometimes. To me, fashion is daily costuming. Today this outfit suits my mood."

"It's quite a singular mood," I offered.

"Of course. This is not for anyone but me. It's one-of-a-kind dressing. *Character dressing*. I'm working toward eccentricity as a norm because I know the rules and now I'm trying to forget them."

If I had had a drink in my hand I would have toasted that last remark. It was one of several key phrases that Montgomery would return to again and again, like a mantra. I became grateful for these repetitions. I could rest in them. Otherwise, Montgomery was a verbal machine gun who could mow a person down with words. She was the fastest talker I had ever met.

"I've come full circle with fashion," she continued. "My mother was dressed by Schiaparelli, Dior and Worth. She gave me an appreciation of couture. On the other hand, my father was administrator for a chain of medium-priced clothing stores. As a girl, I would take his wholesale clothes and redo them, make them my own. This meant accessorizing them. I'm

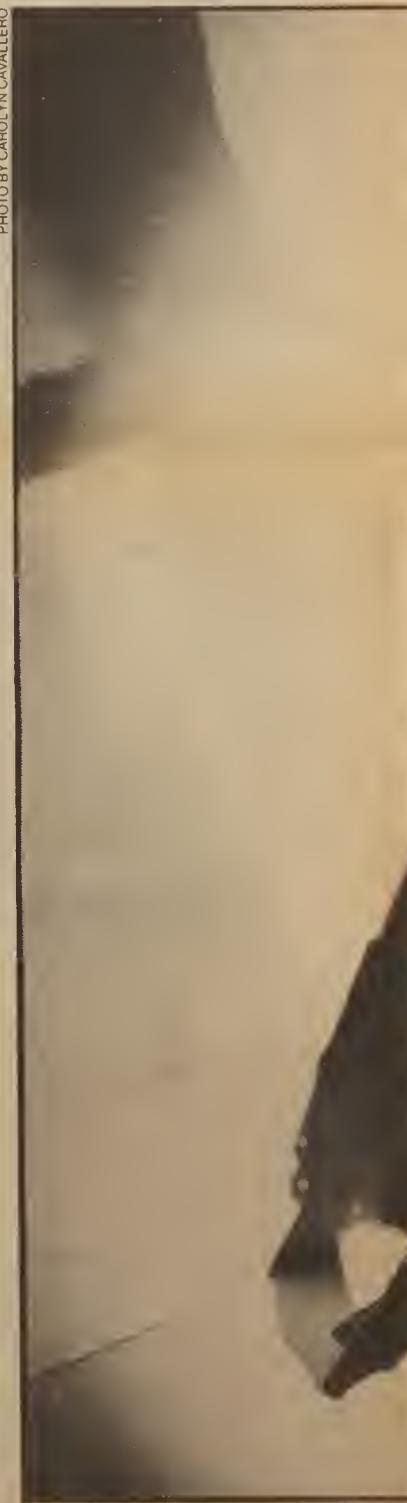
an accessory nut. Accessories are the key to imaginative dressing."

Montgomery shifted positions, and I caught another look at her velvet necklace with those sequined balls hanging down her back. Somehow, "accessory" seemed too mild a word to describe its function.

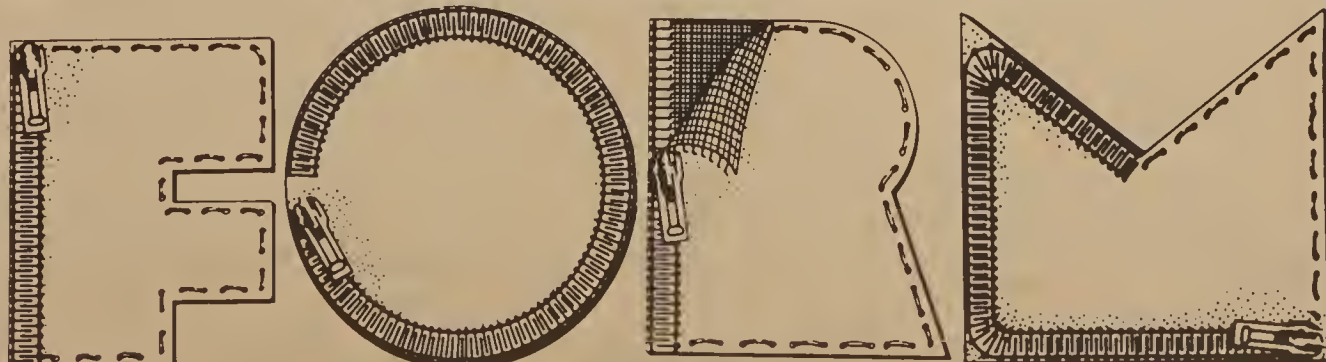
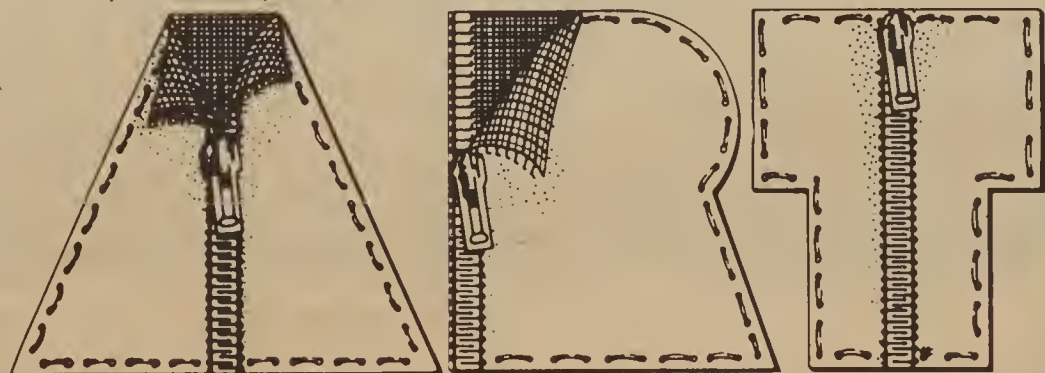
She went on. "I could second something Diana Vreeland recently said: 'How do I know so much about fashion? First of all, I was born in Paris.' When I was quite young, my parents bought van Dongen's house in Garche, France, as well as a lot of his paintings. So I spent my early childhood near Paris in a house surrounded by Fauve masterpieces. That may be where I got my sense of color. I always say I'm not a fashion person, I'm a colorist."

"A fashion Fauve, perhaps?"

PHOTO BY CAROLYN CAVALLERO



NARCISSISM AS AN



OR, THE BIG SLEEK

She seemed pleased with my choice of words. I sensed that her work eluded labels and that she liked nothing better than to have someone help her search for that perfect title.

"What *do* you do, exactly?" I asked.

"First, I study fashion. My background is in art history, and I apply the tools of that trade to fashion. It's important to me to know where the elements in today's designs come from. I hound the best vintage stores—Matinee and Old Gold in San Francisco, Far and Few and Oona in Berkeley. I even go to a lot of forgettable films at the Archive just because I know Adrian's clothes will be great.

"And then I'm always researching today's clothes at Wilkes Bashford, Macy's or in Berkeley at La De Da. Wilkes is an education even if you can't

afford a thing in the store. Of current designers I pay particular attention to Sonja Rykiel, Norma Kamali, Betsey Johnson, Karl Lagerfeld, Mary McFadden. Oh, and I can't forget Yves Saint Laurent. McFadden and Saint Laurent design art pieces that could be shown in museums. Kamali and Johnson point to the Eighties. Lagerfeld is the *true* fashion provocateur. And Rykiel is today's Chanel. She's very expensive, but I wear a lot of her individual pieces, which I find on sale at Macy's Shop on Union Square or secondhand at Oona. If I had all the money in the world, I wouldn't buy couture. I'd buy soft streetwear pieces by the Italians, Krizia and Missoni, and mix them with Rykiel."

Montgomery paused for what I thought was a breath. It

was a half-breath, and she went on talking.

"And you know, by studying clothes you end up being a little bit of a sociologist. For example, I've had to deal with the reaction of certain people to the fact that women's clothes have gotten so bold and femme-fatale. Now, the femme-fatale has always been one of my basic characters. When I'm not busy being Berkeley's answer to Cher's Laverne, I'm the heroine of some still-to-be-made film noir. But it is interesting that so many other women are expressing the same fantasy through their clothes. Some feminists think this is a backlash to women's lib that has been perpetrated by male designers. I don't think so. The 'retro' elements in much of today's clothes don't mean that women are trying to go back to the Forties and

Fifties. We're merely acknowledging the influence of those beautifully tailored Forties and those tight-legged Fifties pants. How can liberation not include the freedom to look sexy?"

"I don't know," I said, with conviction.

"There is, of course, the tramp trap. But that can be avoided with a little humor. Tongue-in-cheek is my motto. I always include an accessory that tips my hand."

Once again, I contemplated Montgomery's velvet-roped necklace with those dangling balls. It did tip the hand. Then, suddenly, I got a strong whiff of tuberose and musk. In my mind, I started to follow those two sequined spheres on an imaginary path down her back. Down . . . down to *earth*. I sat up straight, as if coming out of a trance. I realized that I needed

more practical information about Montgomery's work. "Let's get down to earth for a minute," I said assertively.

"The earthiest I get is wearing brown," she quipped. Then she laughed and, in so doing, almost dislodged her feather breastplate. "So you want to know more about what I do? Good. Well, I probably was the first person to do theatrical fashion shows. If I called them performance art they'd put me in the museums. What I do is bring movement, color and fabric together in a tableau that expresses some attitude of the day. The high point for me was 'Up Close,' a show that I did at the Little Fox Theatre. It ended with a Broadway male-female love-act striptease. I had always wanted to end a show of clothes with a show of no clothes."

continued next page



The interviewer arrives a little early.



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FASHION

Now we were getting somewhere. "What else?" I probed.

"Well, I work as a 'wardrobe analyst' here and in New York and Los Angeles. This is a service for women who have the clothes but can't quite make them 'work.' Or maybe they're bored with what they have. For \$50 an hour I go into the person's home, right into her closet. I make the client empty out every drawer. Then I have her try on different pieces while looking in the mirror and telling me her particular clothes problem. The process involves helping a person realize what image or images she would like to project in the first place. I don't impose my own taste on a client. She decides for herself. Then when this is done, I offer my fresh eye on what she thinks of as her old clothes. I show her ways to combine or alter pieces so that they become new. Whenever possible, I try to minimize the need for spending money on new pieces. I see this as my contribution to ecology."

"I doubt that you'll ever receive a Congressional Medal," I said, exercising what little bit of my wit had survived the afternoon. "Tell me, what kind of women seek you out?"

"All kinds. I have some very conservative clients, others that are less so. I've even had a few women with millions of dollars

and no sense, if you know what I mean."

At this, Montgomery stood up and excused herself, promising to return with a surprise for me.

During her absence, I tried to collect my thoughts. Overload was setting in, and yet I felt exhilarated. Wasn't this precisely the effect that Montgomery wanted to have? She had pushed a frivolous interest to the point where it became art. *Comic art*. There were no other words for the tightrope she

CREDITS

Photography by Carolyn Cavallero. All outfits assembled by Monique Montgomery. Hair by Heather Halston. Photo session assistance by Nancy Shaw. Robert DiMatteo's outfit assembled and loaned by Bizarre Bazaar, College Avenue, Oakland.

COVER COSTUME

Indian feather breastplate—made by a merchant on Telegraph Avenue in Berkeley several years ago. Price and artist unknown. Black petticoat from the Fifties—\$10 at Oona, College Ave., Oakland. Little Fifties apron and black stretch gloves—part of Mary Winder Baker's art bag, "The New Iranian Woman's Christmas Bag" (\$19.95 for the whole bag), at Aart, College Avenue, Oakland. Velvet roped belt-necklace with sequined balls—\$5.50 at Oona. Black Stetson—\$15 at Old Gold, Market Street, S.F. Silver soft sculpture gun—on sale for \$6 at Verbatim, College Avenue, Oakland. Black and red cowboy boots—\$270 at Wilkes Bashford. Soft-linked rhinestone bracelets—\$12 apiece at Far and Few, Walnut Square, Berkeley. Earrings by Kenneth Lane, New York. Cologne—Pia by Dimitri, at Wilkes Bashford, S.F. \$22.50 for 4 ozs.

BACK-TO-WORK

Knit shirt and bolero jacket—\$25, Old Gold, S.F. Early Fifties black gabardine jacket—\$35, Matinee, Polk St., S.F. Femme-fatale hand pin—\$20, Oona, Oakland. Stuart plaid beret—\$7.50, Oona. Removable shoulder pads (little Stuart plaid schoolboy hats that were folded, stuffed and then attached with black stretch string)—50¢ apiece. Red opaque Danskin tights and black fishnet stockings—available throughout the Bay Area. Same red and black boots—Wilkes Bashford, S.F.

BACK FROM NOWHERE

Black Swiss-dotted stockings—\$3.50, Macy's, S.F. Silk with crepe rose bedroom slippers—\$10, Matinee, S.F. Black silk pants—bought on sale for \$70, Ariadne's Couture. Afghani veil (part of Mary Winder Baker's "The New Iranian Woman's Christmas Bag"—\$19.95 for whole bag)—Aart, Oakland. Soft-sculpture dagger—\$10, Verbatim, Oakland. Armband (gold footballs on elastic)—\$8, Pizzazzy, Fillmore St., S.F. Remnant of fabric worn around head—\$6.50, Far and Few, Berkeley. Bust of Monique by Sophie Segalen and Peter Bracht. Black and gold telephone—Kaleidoscope, S.F.



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Back to Work (Inset) and
Back from Nowhere.

PHOTOS BY CAROLYN CAVALLERO

walked between visual pleasure and provocation. Clothes were her paint, the body her canvas. In light of her work, an oft-quoted epigram by Oscar Wilde made new sense: "Only shallow people do not judge by appearance. The true mystery of the world is the visible, not the invisible."

I turned in time to see Montgomery descend the staircase. Here was Loretta Young with a truckmouth. She was wearing a knit skirt, a black gabardine jacket with Stuart plaid shoulder pads, a Stuart plaid beret, red tights with black fishnet stockings on top and the same pair of red and black boots she had worn before. If all this didn't put one's tongue in cheek, the femme-fatale hand pin fastened to her jacket definitely did. The nails on the hand were sharp enough to do battle with a grizzly bear.

"This is my back-to-work outfit," she purred.

"I'd work in the same office with you," I said lasciviously.

"Now, I've got to run. One more thing. Here's a photo of one of my other favorite costumes. It's called 'Back from Nowhere.'"

She handed me a photo of what looked to be a glitzy nomad stepping in from some other world.

"I wore that to the Kremlin," she said matter-of-factly.

"I bet those commissars saw red."

I closed up my notebook, and Montgomery and I left the house together. As she drove off, I decided that the afternoon had

been the beginning of a clothes-knit relationship. Then I stuck a wad of gum on the back of the photo she had given me and fastened the photo to the dashboard. On the way down the hill, I had to remove the picture because it was distracting me.

And I had one last thought: Whatever happened to Vivien?

□

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Fashion as a political statement

BY DOUG SHAFFER

A couple months ago, my roommate came home from a birthday party and said he'd seen a woman wearing a bathmat. He said it was pink, or maybe yellow, but he really couldn't describe it. All he could think of at the time was that this woman was wearing a bathmat. She'd cut a hole out for her head and sewn together armholes. It didn't look stupid, though it did look bizarre.

I figured that must have been Heidi Familiar. The first time I had seen her was on Market Street when she was handing out fliers for a meeting about police harassment of punks at the Deaf Club. She was swathed in black vinyl, and her hair was dyed an obvious brassy yellow. Anorexically thin and over six feet tall in her heels, with that brilliant hair, she looked like a candle at a black mass. I was impressed that this perfectly turned-out new-waver seemed to have a political

continued next page



Heidi Familiar: "Space fashion gets us ready for space itself... Survival will be the fashion of life."

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FASHION

consciousness, just like those originals in England.

My friend Joe, an old-clothes genius and new wave connoisseur, said that Heidi was in Vs., a women's band (since integrated), and that she had made the outfit she was wearing. He also said she was part of something called the Fashion Patrol. He and Heidi had run into each other at a party in some loft or garage where Heidi had surveyed the crowd without much interest. "No Fashion Patrol Badges given out tonight," she said. The Fashion Patrol was planning to show up at all of Dianne Feinstein's public appearances to eck her drag and hold up a sort of funhouse mirror—anything to stymie those baleful bows.

When I finally visited Heidi to quiz her about the Fashion Patrol, she was wearing a black blouse with Peter Pan collar buttoned at the neck and white boy's jeans that fit tight and ended just below the knees. Her pink socks didn't quite reach the pants. It added up to an appealing contradiction: part Addams Family, part Gidget Goes to Ballet School.

The high-water mark of the Fashion Patrol's visibility occurred at the "Mayorette"'s ribbon cutting at the opening of the sleek new West Portal Muni station. "We'd plastered the station with Dianne Dogfucker or Dominant Mistress posters. The police took them down at 5 a.m., except for one, way up by a street sign." The Patrol arrived in force, five women and a couple of men, including filmmaker Bruce Connor, and endeared themselves to children by passing out hundreds of triangular pink and black Fashion Patrol Badges. They wore armbands of clear plastic with pink edging. Heidi wore her ehartrouse plastic "Jackie dress," piped in black, with clear plastic sandwiching a color xerox of the Kennedys and the advertising slogan "In Trust for Tomorrow." ("What happens when you add art to fashion—which is it then?" Heidi asks.)

The police presence was strong. The Fashion Patrol wore scissors around their necks in honor of the ribbon cutting and boisterously enjoyed themselves. "We sang along, real loud, to 'I Left My Heart in San Francisco,'" and we cheered whenever anyone said anything like 'modern' or 'plastic.' I walked up to the Mayorette, introduced myself, and told her that I was glad to see that she

was wearing teal blue instead of beige." (Heidi hates beige.) "Up close, though, I could see that the jacket was a wool gabardine and the skirt was textured. They were the same color, but they didn't match. And she was wearing a beige ascot bow. We had our notebooks and took down notes on everything she wore: a simple Timex watch, a string of pearls. We would announce the details. Pearl earrings! Flesh-colored hose!" (Heidi hates flesh-colored hose. She says either do it or don't do it.)

Heidi took off her scissors, searing a policeman, and cut herself a piece of the ribbon. It's crepe paper backed with Muni transfers, and she likes to think that it might be valuable someday.

"We planned another raid, but we didn't go. That other one was too much fun. We continued to mail her all our posters, but she got offended. For our military week—we would have themes of the week—we had pictures of girls with plastic guns. She put the poster in a file of subversive groups."

Heidi's band, Vs. (pronounced "verses"), which they like to call a present tense rock band rather than punk or new wave, fettered as those terms are with media associations, decided that the Fashion Patrol would be a function of Vs. "We would go out and say we are on patrol, we are Vs., and you look good—here's a badge. Or we would go to the homes of people who always looked great and see what they wore at home. We pulled a surprise raid on Bob Basile, who has a color xerox Elvis show at A Fine Hand (2404 California), and he was wearing a turquoise bowling shirt. We raided the Search and Destroy newspaper house and found them making a pink and blue naugahyde bed comforter. We go out and take notes on bands and the audiences. We took notes at the Sex, Fear and Cars party (whose partygoers were obliged to wear plastic, rubber or paper—something disposable). I wore a black plastic skirt and blouse." They accumulate fashion data. Someday they might gather all their photos and notes into a xeroxbook.

This sophisticated tomfoolery is the work of a 19-year-old. Her beatnik poet father met her blonde German mother at a dance ("and she was so bee-you-tiful that he had to fall in love," Heidi says, batting her eyes). Her first ten years were spent in France and Germany, with an occasional trip to the grandparents in Florida. When she arrived in America for good, wearing her go-go hoots and

little red outfit, she was disappointed to find Americans duller, lumpier and less stylish than the movies had led her to believe. After that came schools in Florida, Kentucky and California and her own business as a tall subteen, designing and sewing Renaissance-style big-sleeved blouses at art fairs to support her juvenile drug habits.

From high school, she entered fashion school in merchandising. But as a way-out dresser, she was mistaken for a design major, so she started acting on it. In Los Angeles, she worked as a designer's assistant in the garment industry, designing a white naugahyde butcher's smock with triangular color xeroxes of red meat for a Devo member before her ear was creamed by a berserk L.A. bus. Back in San Francisco, she wore a neck brace for months, which taught her the somewhat dubious pleasures of bondage. (Her friend wears too-tight clothes and too-tall shoes for the pleasure of taking them off. Heidi says she understands but can't endorse. She likes straps and alternative closures—anything but buttons, which come off—but she likes her comfort, too.)

Heidi looks for clothes that are "strong and futuristic." She's a space-ager and a vegetarian and she sees a connection between the two: "After all, you can't take animals on a space ship." She takes fashion seriously, as a kind of confrontational politics and visible philosophy. "Space fashion gets us ready for space itself . . . Survival will be the fashion of life. I'd like things to be frivolous, but they can't be. YvesSt. Laurent and that retro look just doesn't apply. It's a misuse of power to design ridiculous clothes and expect people to wear them. You have to have a feeling for people. You have to be sensible and let people be themselves."

Of course, it might be argued that anyone who would wear a bathmat is, if not frivolous, at least whimsical and certainly good-humored. But it turns out that my roommate doesn't know a bathmat when he sees one. That was no bathmat—that was a sweater, in bathmat pinks and purples, tufted and woven into something like a bathmat nap. She found it in a thrift store. The point is, it could have been a bathmat. She wasn't offended by the suggestion that it was one.

"I have my own standards about clothes. I watch people all day and most people aren't complete at all. They're incomplete. About once a week I see someone who looks really good. Yesterday I saw this Japanese woman with a wide yellow patent leather cinch belt, flat white Capezio shoes and a black and white jump suit. Simple, but cool."

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CLUBS

SAN FRANCISCO

Atrium Lobby: Dick Saltzman Quartet (jazz), with special guest David Scott, Sat/15, Hyatt Regency, Market at California, 788-1234

The Blarneystone: Paddy Wagon (Irish/rock), Fri., Red Dust (country/bluegrass), Sat., Irish Country (Irish), Sun., 5716 Geary, 752-3326

The Boarding House: Poker Face, John Compton "The Shek," Fri/14-Sat/15: B-52's, Tues/18-Weds/19, 960 Bush St., 441-4333

Brasserie Castle Grand: Ron Towe (pop piano), Tues.-Sat., 12th & Folsom, 621-9491

Cadell Place: Lovey Blue (pop), Fri/14, Marcella Prot (jazz), Sat/15, Paul & Margie (Irish folk), Weds/19, Jeff Wyman (pop), Thurs/20, Lovey Blue (pop), Fri/21, 524 Union St., 391-4343

Capurro's: Pete Zangara Trio (jazz), Weds and Thurs., Pier 47, 300 Jefferson, 771-0377

■ Chez Jacques: Breakfast in Marin (comedy), Fri/14-Sat/15, Suzy Perisho and Bob Cheney, Fri/14, Pilar du Rem, Sat/15, Rita Black on Vinyl No. 1, Sun/16, Randy Anger and Sunlight (jazz), Tues/18, 1390 California St., 775-7575

Chi Chi Theatre Club: Theresa Naomi Butts (jazz), Sat., 440 Broadway, 392-6123

The City: Maxene Andrews of the Andrews Sisters, Fri/14-Sun/16, Anita O'Day (jazz vocalist), Tues/18-Sun/30, Montgomery at Broadway, 391-7920

The Crepe Escape: Simon Dray (vocal), Thurs., 150 Kearny St., 424-4449

Day's Saloon: Rock 'n' Roll Sunday, Fast Floyd, the Urge, and the Corvairs, Sun/16, 24 Ellis St., 421-2874

Dewey's Bar and Saloon: John Stafford and his Bourbon Street Irregulars (Dixieland jazz), Tues.-Sat., Hotel St. Francis, Geary & Powell, 391-1200

Eight Immortals Lounge: The Chang Sisters, Tues.-Sat., Holiday Inn, 750 Kearny, 433-0545

Fanny's Restaurant: Sharon McNight, Fri/14-Sat/15, Sunday Brunch, Sun/16, Martha Loren (jazz), Sun/16, Frank Dioro (comedy), Mon/17, Patti Wolfe (vocalist), Tues/18, Pam Brooks, Weds/19-Thurs/20, Sharon McNight, Fri/21, 4230 18th St., 621-5570

Golden Grommet: Night Train (jazz), Mon.-Sun., Chelsea (jazz), Mon/17 and Thurs/20, 834 Irving St. at 10th Ave., 564-6627

The Great American Music Hall: David "Fathead" Newman, Fri/14, Duck's Breath Mystery Theatre, Sat/15, Dizzy Gillespie, Sun/16, Buddy Rich & his Big Band, Mon/17, Count Basie & his Orchestra, with special guest Carmen McRae, Fri/21-Sat/22, 859 O'Farrell St., 885-0750

Gulliver's: Luther Tucker Blues Band, Fri/14, Debbie & Stuart (pop), Monica DuPont (blues), Sat/15, Powell St. Blues Band, Dana Hubbard, Sun/16, Lisa & Debbie, Mon/17, Pete Zangara (blues), Tues/18, Monica DuPont (blues), Weds/19, Brother Buzz (reggae), Thurs/20, Jack (rock), Fri/21, 348 Columbus, 982-0833

Hotel Utah: Raskin/Johnson Quartet (jazz), Fri/14, Susan Rabin (jazz), Sat/15, The Optet (jazz), Mon/17, open mike, Tues/18, On the Ave (rock), Wed/19, Scott Beach and Hokum (revue), Thurs/20, Steve Seskin (folk), Fri/21, 500 4th St. at Bryant, 421-8308

Keystone Korner: Buddy Tate & Eddie "Cleanhead" Vinson, Fri/14-Sun/16, Richie Cole & Alto Madness, Tues/18-Sun/23, 750 Vallejo St., 781-0697

Last Day Saloon: Boarding House Reach, Fri/14-Sat/15, Steve Seskin, Sun/16, talent auditions onstage, Mon/17, Will Porter and his Band, Tues/18, TVE, Wed/19, Hearts on Fire, Thurs/20, Ball Taylor Band, Fri/21, 406 Clement St., 387-6343

Mabuhay Gardens: A benefit for the National Organization for the Reform of Marijuana Laws (NORML), with Britley Blacks the Next, the Times Five, Pressure, Ivy and the Eaters, the White Boys and the Exiles, Mon/17, Offs, Nervebreakers, Fast Floyd, Fri/14, Units and other bands, NYC video, "Nightclubbing," Sat/15, Streamliner, Avalon Blvd, Charmers, Bob, Tues/18, D.O.A. Vs. Brainiacs, Thurs/20, Red Crayola, B-People, Fri/21, 443 Broadway 956-3315

Major Ponds: Bishop Norman Williams, Fri/14, Anna Klinger, Sat/15, Charlie Hickocks, Weds/19 Omar Hakim Khayyam, Thurs/20, Junior Earl, Fri/21, 2801 California St., 567-5010

Complete Entertainment Guide

A listing of Bay Area events from Friday through Friday.

McGowan's: Bruce Leighton & John Gregory, Dave May, Sat/16, Bruce Leighton & John Gregory, Mon-17-Tues/18, Dave May, Weds/19, Julie Farbolin, Thurs/20, Bruce Leighton & John Gregory, Fri/21, 101 Jetterson, 441-5515

Mooney's Irish Pub: Junior Earl, Fri/14, California Zephyr, Sat/15, Dana Hubbard Blues, 1525 Grant Ave., 982-4330

Munchkin's: Sally Coombs (pop and originals), Hugh Fountain & Co (jazz), Fri/14, Susan Burritt & Co. (jazz), Sat/15, Joe Ontiveros (originals), A Jazz Duo, Sun/16, open mike, Mon/17, Sally Coombs, Hugh Fountain & Co., Tues/18, David Lee Williams (classical piano), Valerie Arakawa (pop & originals), Weds/19, Joe Ontiveros, Valerie Arakawa, Thurs/20, Sally Coombs, Hugh Fountain & Co., Fri/21, 242 Church St., 431-6090

Mustard Seed Cottehouse: Winter Levine (jazz), Fri/14, Living on the Inside (jazz), Fri/21, 432 Mason St., 552-4387

Network Cottehouse: Sylvan Grey (originals), Fri/14, 1036 Bush St., 989-6097.

New Orleans Room: Jimmy Diamond's Nob Hill Gang (Dixieland), nightly, the Fairmont, California at Mason, 772-5000

9's: Angela (pop), Mon.-Tues., Jonathan's Folks (pop), Sun., 1416 Powell St., 771-9800.

■ Old Spaghetti Factory: Spaghetti Jam (comedy), Fri.-Sat., Flash Family (comedy), Thurs., 478 Green, 626-8696

Old Waldorf: The Neville Bros. Band, the Wild Tchoupitoulas, with special guests Aaron Neville, Earl King, James Booker, Sun/16-Mon/17, Jan & Dean, plus Papa Do Run Run, Tues/18, Brand X, Thurs/20, 444 Battery St., 397-3884

Open Theater and Cafe: Pony Ponderer Quartet (jazz), Fri.-Sun., Tues., 441 Clement, 386-3086

■ The Other Cafe: Charlie Musselwhite, Fri/14, Comedians, Sat/15, Duck's Breath Mystery Theatre, Sun/16-Mon/17, Steve Seskin and Friends, Tues/18, Comedians, Weds/19, Classic Comedy, starring Mike Davis and Friends, Thurs/20, Cheapshot Serenaders, Fri/21, 100 Carl St., 681-0748

Owl and Monkey Cafe: J. C. Burns (blues), Fri/14, Lumiere (soul/pop), Sat/15, Life of Riley (goodtime), Fri/21, 1336 9th Ave., 664-9892

The Palms: Secret Service, Fri/14, the Corvairs, the Times 5, Sat/15, Fast Floyd, Art Sharks, Sun/16, the Whormones, Mon/17, Ivy & the Eaters, Tues/18, Will Porter, Weds/19, Kid Courage, Thurs/20, Iba, Fri/21, 1406 Polk, 673-7771

Paul's Saloon: High Country (bluegrass), Fri., Wed., Iba, Sat., Good Ol' Persons (bluegrass), Sun., bluegrass jam session, Mon. Old Friends (bluegrass), Tues., Done Gone (bluegrass), Thurs., 3251 Scott, 922-2456

Peta's: Peta's House Band (jazz), Fri., Sun., Fran Fosten (jazz), Fri., Tues., Coalescence (jazz), Wanda Ingram and the Jazztiet, Sun., Brazil Export (salsa), Mon., Kai Hutchins Trio (jazz), Tues., Ed Kelly and the Jazz Express, Weds., Dick Partee and the North Beach Quartet (jazz), Thurs., 577 Columbus, 982-4999

Plowshares Cottehouse: Bill Staines (folk, country, originals), Sun/16, Laguna & Marina, Bldg 312, 441-8920.

Precita Park Cafe: Blues Survivors (jazz), Sat/15, Fri/14, Jesse Foster's Amber Band (jazz), Sat/15, Night Train (Latin/jazz), Weds/19, Bishop Norman Williams (jazz), Thurs/20, Automatic Slim (blues boogie), Fri/21, 300 Precita Ave., 285-6626

Purple Onion: Terry Dale & Scott Hughes (pop), nightly except Thurs., 140 Columbus, 781-0835

Redante's: Michelle Hendrix (jazz), Weds/19, 20 Mark Twain Lane, 777-1955

Reflections: Terrell Prude and High Lite, Tues.-Sat., Hyatt on Union Square, 345 Stockton St., 398-1234

■ Rick's: Jordan Playboy, Fri/14-Sat/15, comedy, Sun/16-Mon/17, Back Alive, Tues/18, "Gratis," Weds/19, Jordan Playboy, Thurs/20, Merle Saunders & Co., Fri/21, 736 Irving, 665-6551

Roland's: Joey Burt Trio, with Jamie Davis (jazz), Fri., Federico Cervantes Trio (jazz), Sat., afternoon Sun., Tues-Thurs., John Cordoni Big Band (jazz), Sun.-Mon., 3309 Fillmore, 921-7774

Savoy Tivoli: Reggae, Fri/14-Sat/15, Koichi Tamano, Noh Mercy, "The Silent Geisha" (new wave), Sun/16, Gorilla My Love, Idris Ackmoor, Weds/19, Mirasol (latin, reggae), Fri/21-Sat/22, 1434-38 Grant Ave., 362-7023

S. Holmes, Esq.: Bocedi, with Luis Urioz, Mon.-Fri., Holiday Inn-Union Square, 398-8900

Terrace Room: Abe Battal Trio (easy listening), nightly, St. Francis Hotel, Powell at Geary, 397-7000

Tonga Room: Amapolo and the Entertainers (pop), Tues.-Sat. Nancy Chen and the Shades of Jade (pop), Sun.-Mon., Fairmont Hotel, California at Mason, 772-5000

■ Union Depot: Nicholas, Glover & Wray (variety), Fri/14, Football (video), Mon/17, Dana Carvey & Barry Sobol (comedy), Tues/18, Atrios (modern jazz), Weds/19, Sylvester & Gurr (variety), Thurs/20, Mercury Jazz Trio (jazz), Fri/21 S.F. State Student Union, 1650 Holloway Ave., 469-2426

Venetian Room: Joel Grey, Fri/14-Weds/26, Fairmont Hotel, Mason and California, 772-5000

Washington Square Bar and Grill: John Horton Cooper (piano jazz), Fri/14-Sat/15, Mike Lipskin, Sun/16, Burt Bales, Mon/17-Weds/19: Dick Fregulia & Dorothy Moscowitz (piano jazz), Thurs/20, John Horton Cooper, Fri/21, 1707 Powell St., 982-8123

EAST BAY

Ace McMurphy's: Theresa Naomi Butts, Tues.-Weds., 1103 Embarcadero, Oakland, 693-6700

Ashkenaz: Square dancing with live caller, Fri/14, Rumberos de San Martin (salsa), Mon/17, 1317 San Pablo Ave., Berkeley, 525-5054

Alpen Glow: Dirty Legs, Sneezer, Fri/14, Hoo Doo Rhythm Devils, Will Porter Band, Sat/15, 1st Pony Express, St. Louis to California, 1859, Sun/16, Alpen auditions, Football, Wed/19, Hand Picked, Thurs/20, West Coast Sheiks, Sneezer, Fri/21, 18564 Mission Blvd., Hayward, 276-2310

Bacchanal Bar: MJ Lallo Trio (jazz/COMEDY), Sat/15: Catherine D'Amato (vocalist, composer, poet), Weds/19, 1369 Solano, Albany, 527-1314

Barclay Jack's: S.F. Limited (jazz), Thurs.-Sat. through Sept. 29, Daybreak L.T.D. (jazz), Sun.-Mon., Solstice (fusion), Tues.-Weds., 1211 Embarcadero, Oakl., 261-3287

Come Back Inn: East Bay Mud, Fri/14, Naines, Sat/15, Gnus, Fri/21, 2516 Durant Ave., Berkeley, 548-2452

Freight & Salvage: Kate Wolf, Fri/14-Sat/15, MJ Lallo Trio (jazz), Tues/18, Quintessence (pop-jazz), Wed/19, Gary Marko (folk, jazz, soul), Thurs/20, Ms. Clawdy, Fri/21, 1827 San Pablo Ave., Berk., 548-1761

International Cate: Sneezer, Teaser, Fri/14, Leapers, Jars, Suspects, Sat/15, auditions, Mon/17, Fox, Tues/18, Back Alive, Myth, Weds/19, Noise, Odysseus, Thurs/20, Sapphire, Oquisha Paradox, Golden Dragon, Fri/21, 2516 Telegraph Ave., Berkeley, 841-9070

Irongate Inn: John Marconi, with guest Eddie Henderson, Fri/14, Geannie Stout Band (rock), Sat/15, 5355 College Ave., Oakl., 654-9600

Keystone: Greg Kihn Band, Fri/14, Rubinoos, Sat/15, 260 California Ave., Palo Alto, 324-1402

La Pena: Teresa Trull, with Julie Homi on piano (blues, ballads), Fri/14, Sexteto Diabolo & Rockridge Live (salsa, rock-blues), Sat/15, Gary Lapow & Lois Ann Thomas (originals), Thurs/20, Los Payas (Andean music), Fri/21, 3105 Shattuck Berkeley, 849-2568

Larry Blake's: Pure Honey (jazz, rock, disco), Fri/14, The Liz Lewis Band (jazz), Robb Fischer (jazz), Mon/17, Andrei Kitaev (Russian jazz piano), Tues/18, Steve Evans Band (jazz), Weds/19, Rathskeller Band (rhythm and blues), Thurs/20, Pure Honey, Fri/21, 2367 Telegraph Ave. Berk. 848-0886

La Val's: Jack, Sat/14, Philip Rosheger, Fri/15, Carol Denney & Patch, Fri/21, 1834 Euclid, Berk., 843-5360

The Point: Dick Oxtol's Golden Age Jazz Band, Fri.-Sat. through Sept. 29, Pamela Pollard, Fri/14-Sat/15, Laurie Lewis, Fri/21-Sat/22, 32 Washington Ave., Pt. Richmond, 233-4295

The Townhouse: Texas chainsaw, Fri/14-Sun/16, Football (video), Mon/17, Back Up and Push, Tues/18, Wheeler, Weds/19, Texas Chainsaw, Thurs/20, Cooder Browne, Hearts on Fire, Fri/21-Sat/22, 5862 Doyle St., Emeryville, 658-5556

SOUTH BAY

Barney Steele's: Uncle Rainbow, Fri/14-Sat/15, The Un-Disco, Sun/16, Back in the Saddle, Wed/19, Hot Cider, Thurs/20: Omega, Fri/21-Sat/22, 590 Veteran's Blvd., Redwood City, 365-8145

Bianchini's: Live music nightly, John Coppola, Chuck Travis, All-Star Big Band, Mon., 35 Skyline Plaza, Daly City, 994-2540

Bodega: Omega, Fri/14-Sat/15, Boots, Sun/16, Poker Face, Mon/17, Mark Ford Band, Tues/18, Ivy & the Eaters, Weds/19, Skyreek, Thurs/20, Poker Face plus Snail, Fri/21-Sat/22, 30 S Central Ave., Campbell, (408) 374-4000

■ The Country Store: Hot Cider, Fri/14-Sat/15, Laugh Your Ass Off! (comedy), Mon/17-Tues/18, Kara Nite, featuring the Innocents, Weds/19, Poker Face, Thurs/20: Garcia Bros., Fri/21-Sat/22, 157 W. El Camino Real, Sunnyvale, 736-0921

Fargo's: Garcia Bros., Fri/14-Sat/15: Starfire, Sun/16, Friends, Mon/17-Tues/18, Joe Sharino, Weds/19, Legend, Thurs/20-Sat/22, Old Mill Center, 2540 California Street, Mountain View, 941-6373

The Garrett: Passage, Fri/14, Julie Farbolin, Sat/15, auditions, Mon/17, Mitch Ballard, Tues/18, Joel Abramson, Weds/19, Joe Ferrara, Thurs/20, The Toons, Fri/21, The Pruneyard, Campbell, 371-6505

The Hall: West Coast Sheiks, Fri/14-Sat/15, Max, Tribute to Elvis, Tues/18, Hot Cider, Weds/19, The Innocents, Thurs/20-Sat/22 1425 Burlingame Ave. Burlingame, 348-1112

Iron Works: Ball Taylor Band, Fri/14, Mark Ford Band, Sat/15, Allan & Marsha, Sun/16, Star-

fire, Mon/17, Back in the Saddle, Tues/18, Poker Face, Weds/19, The Toons, Thurs/20: Mark Ford Band, Fri/21, 3877 El Camino Real, Palo Alto, 493-3433

Keystone: The Rubinoos, Fri/14, Reconstruction, Sat/15, The Nervebreakers, Sun/16, KFAT FAT FRY, Mimi Farina plus Nicolas, Glover, and Wray, Mon/17, Rock Island plus Nyle, Thurs/20: The B-52's, the Humans, Fri/21, 260 California Ave., Palo Alto, 324-1402.

Kuumbwa Jazz: Meg Christian, Sat/15, Richie Cole Quintet, Mon/17, Tete Monoliu, Tues/18, 320-2 Cedar St., Santa Cruz, (408) 427-2227.

Miramar Beach Inn: Stu Blank, Fri/14-Sat/15, Robert Cray Band, Sun/16-Tues/18, Live Wire, Weds/19-Thurs/20, Boarding House Reach, Fri/21-Sat/22, Coast Highway, Half Moon Bay, 726-9053

Odyssey Room: Sound Barrier, Fri/14-Sat/15: Rejoice, Tues/18-Fri/21, 799 East El Camino Real, Sunnyvale, (408) 245-4448

P.J.'s: Sweet Thang, Fri/14-Sat/15: Kent Cohea, TBA, Sun/16, Funkateers, Mon/17-Tues/18, Jules Broussard, Weds/19, Funkateers, Thurs/20-Sat/22, 261 California Dr., Burlingame, 344-5745

The Rio: Roky Sullivan, Hendrix & Kasmir, Fri/14, Double Devil Nite, with Hoo Doo Rhythm Devils & Tasmanian Devils, Sat/15, 140 Parker Ave., Redwood, 799-0075

Smokey Mountain: Skycreek, Fri/14-Sat/15: Blue Steel, Sun/16: Hot Cider, Mon/17, Omega, Tues/18, Corneli Hurd, Weds/19, Airtight, Thurs/20: Fri/21-Sun/23, 33 S. Central Ave., Campbell (408) 866-8288

The Wooden Nickel: Streamliner, Fri/14, Mirage, Sat/15, Zen Archer, Sun/16, Thought Fox, Mon/17, Poker Face, Tues/18, Avalon, Weds/19,

fire, Mon/17, Back in the Saddle, Tues/18, Poker Face, Weds/19, The Toons, Thurs/20: Mark Ford Band, Fri/21, 3877 El Camino Real, Palo Alto, 493-3433

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The Wooden Nickel: Streamliner, Fri/14, Mirage, Sat/15, Zen Archer, Sun/16, Thought Fox, Mon/17, Poker Face, Tues/18, Avalon, Weds/19,

Glde, Thurs/20-Sat/22, 2505 The Alameda, Santa Clara, (408) 247-0552

NORTH BAY

Davood's: The Richard Olson Quartet (jazz), Fri/14-Sat/15, William Feasley (classical guitar), Sun/16, Sy Perkoff & Paul Breslin (piano/bass/duo), Mon/17, Tony Angelo (classical piano), Tues/18, Rob Selzik (solo piano), Weds/19, Mark Nattalin (blues piano), Thurs/20, Jan Tange (solo guitar), Fri/21, 22 Miller Ave., Mill Valley, 388-2000

Inn of the Beginning: The Moonlighters, Billy C. Farlow, Fri/14-Sat/15, Tatloode Vegetable, The Symptoms, Improved Formula, Sun/16, Soul Syndicate, Mon/17-Tues/18, Robert Cray Band, David Bennet Cohen, Weds/19, Robert Cray Band, Thurs/20, Owen Ida & the Bon Ton Zydeco Band, Fri/21, Cotati, (707) 795-9955

Laguna: Duck's Breath Mystery Theatre, Fri/14, Tony D'Anna (jazz solo/trio), Sat/15, Jack Grant, Sun/16, Ashley Cleveland, Tues/18, Lenny Anderson, Weds/19, Squatter's Rights, Thurs/20, Murphy's Law (string band), Fri/21, 234 Main St., Sebastopol, (707) 823-5240.

The Marshall Tavern: Natural Impulse, Fri/14: The Housebreakers, Sat/15, Easy Music, with Sarah Baker, Fri/21, Highway 1, Marin, 663-8141

Rancho Nicasio: Peter Rowen & the Free Mexican Air Force, Fri/14, Altitude, Sat/15, The Sky Blue Band, Sun/16: Neo Paris & the Futures, Weds/19, Jim Messina, Thurs/20: Rodney Crowell & the Cherry Bombs, Fri/21, Nicasio, 662-2012

Rosebud's: Bill Stains (folksinger), Fri/14, The Rogers & Burgin Band (boogie), Sat/15, Any Old Time String Band, Fri/21, 433 First St., Benicia, (707) 745-9888.

The Sleeping Lady Cafe: Fat Chance, Fri/14, The Sons, Sat/15, Richard Garneau (sitar), Phil Ford (tabla), Sun/16, Nattalin's Blue Monday Party, with Queen Ida, Al Lewis and Band, Mon/17, Gaylord Birch (drums), Ron Stallings (sax/vocals), Tues/18, Eggs Over Easy, Weds/19, Listen, with Mei Martin, Thurs/20, Tasmanian Devils, Fri/21-Sat/22, 58 Bolinas Rd., Fairfax, 456-2044.

Susie's Restaurant: Cool Wignuts One Man Jazz & Blues Band, Virgil Elliott, Fri/14, Joe Nickerson, Alice Bradshaw, Sat/15, Rich Prekner, Tues/18, Picante, Weds/19, Lanny Miller, Thurs/20: Joe Nickerson, Virgil Elliott, Fri/21, 8240 Old Redwood Hwy., Cotati, (707) 795-4575

Uncle Charlie's: The Sons, Fri/14, Fat Chance, Sat/15, Dancer and Oasis, Weds/19, Jules Broussard, Thurs/20: Modoc, Fri/21, 5625 Paradise Drive, Corte Madera, 925-9927

■ Indicates comedy performance.
"Iba" stands for "to be announced."
—Jeanette Doob

Masonic Auditorium, 1111 California, SF, \$8.50, TELETIX or 527-3622

Dolly Parton: a legend of another sort, country and pop, Sun/16, 2 pm, Greek Theatre, U.C. Berk., \$8.50 advance, \$9.50 day of show, TELETIX

RECITALS

Festival Consort: Renaissance dance music, processions, fantasies and fantasies, Fri/14, 8:30 pm, Old First Church, Van Ness and Sacramento, SF, 776-5552

★ Faculty Recital: with Beulah Forbes on piano playing Gershwin tunes and other jazz standards, Fri/14, SF Conservatory of Music, 1201 Ortega, SF, free, 564-8086

Kronos Quartet: the Mills College artists in residence play String Quartet No. 3 by Betsy Jolas, Mills Milhaud Visiting Professor, and works by Mozart and John Geist, Sat/15, 8 pm, Mills College Concert Hall, 5000 MacArthur, Oakl., \$4 general, \$2 students and seniors, 632-2700, ext 317

Alum Recital: David Tanenbaum on guitar, playing Bach, Takemitsu, Albeniz, Scarlatti, and others, Sun/16, 4 pm, SF Conservatory of Music, 1201 Ortega, SF, \$3 general, \$2 students and seniors, 564-8086

★ La Fior Perdida: vocalists, mandolins, guitars and violins present a program of "la musica antigua de la frontera" and contemporary Mexican music, Sun/16, 1 pm, History Special Gallery, Oakland Museum, 1000 Oak, free, 273-3401

David Jacobson/Helene Wickett: violin-piano duets, including Brahms and Bach sonatas and works by Saint Saens, Bloch and Wieniawski, Sun/16, 4 pm, Old First Church, Van Ness and Sacramento, SF, 776-5552

Anita Fujita Tenge: the well-known concert pianist makes her SF debut with works by Mozart, Schubert, Chopin, Debussy and Scriabin, Sun/16, 3 pm, Herbst Theatre, War Memorial Opera House, SF, \$4-\$10, 431-3433.

ORCHESTRAL/CHORAL

★ Ceta Symphony: Jonathan Khuner and J. Karl Lemo conduct Beethoven's "Coriolan Overture," Tchaikovsky's "Serenade for Strings" and Brahms's "Variations on a Theme of Haydn," Fri/14, 8:15 pm, Hayward Drama Center, 22311 N 3rd St., Hayward, free, 88-MUSIC.

George Shearing: headlines with the San Jose Symphony, conducted by George Cole, Sat/14 and Sun/15, 8:30 pm, San Jose Civic Auditorium, \$2-\$8, \$3 students, TELETIX or 298-2300.

★ San Francisco Symphony: commemorates the 15th anniversary of Ghrardelli Square, Sat/15, 2:15 and 4:15 pm, Ghrardelli Square, free, 775-5500.

★ Berkeley Promenade Orchestra: presents an "Indian Summer Pops" concert conducted by Kent Nagano, Sun/16, 3:30 pm, Lawrence Hall of Science, UC Berk., free, 642-5132

★ Oakland Symphony Week: free concert by the full orchestra, conducted by James Setapen, Tues/18, noon-1 pm, City Hall Plaza, Oakl., free

OPERA/OPERETTA

San Francisco Opera: the 57th season continues with three different operas this week.

continued next page

continued from previous page

Ponchielli's "La Gioconda" with Renatta Scotti and Luciano Pavarotti, conducted by Bruno Bartoletti, Sun/16, 12:30 pm and Fri/21, 7 pm. Debussy's "Pelleas et Melisande," with Maria Ewing and Dale Duesing, conducted by Julius Rudel, Fri/14 and Wed/19, 7:30 pm. Verdi's "Don Carlo," with Anna Tomowa-Sintow and Giacomo Aragall, conducted by Silvio Varviso, Sat/15 and Tues/18, 1:30 pm. War Memorial Opera House, Van Ness and McAllister, SF. \$4-\$27, 431-1210

FESTIVALS

Jazzmo: week three of the month-long city-wide jazz festival. Larry Johnson, Sun/16, 2 pm. Fort Mason, Laguna at Marina, \$2, 441-5705. Sigrid Wronschmidt, Sun/16, 9 pm. Chez Jacques, 1390 California, 775-7574. Loft Jazz Jam, Mon/17, 7:30 pm. Bethany Church, 1268 Sanchez, \$2, \$1 musicians, 647-1800. Jennifer Clevinger, Mon/17, 9:30 pm. Keystone Korner, 750 Vallejo, 781-0697. Women in Jazz Seminar, Tues/18, 6:30 pm. Women's Building, 3543 18th St. \$2, 863-5255. Creative Force, Wed/19, noon. Hallidie Plaza, free, Idris Ackamoor, Wed/19, 9 pm. Savoy Tivoli, 1438 Grant, 362-7023. Michelle Hendrix, Wed/19, 9:30 pm. Redante's, 20 Mark Twain Ln., 777-1955. Free Wee Ellis and the Assembly, Thurs/20, 1 pm. Music Concourse, Golden Gate Park, free. Music By the Bay Recording Seminar, Thurs/20, 7:30 pm. Fort Mason, Laguna at Marina, \$5, \$4 MBB members, 441-5705

* Indicates admission of \$1 or less
—Susan Ferrell

THEATER

OPENINGS

"Peter Pan: A New Wave Fairytale": SF's all-woman comedy troupe Les Nickettes presents a new version of J. M. Barrie's classic —Peter is the top teen idol of the rock palace

Never Never Land, fighting to retain his top billing over the up-and-coming punk star V. D. the Pirate Queen. Opens Fri/14, and plays Fri-Sun, through Oct. 7, 8 pm at Studio Eremos, 401 Alabama (at 17th St.) \$3.50, 621-0448

"Kennedy's Children": a newly-revised version of Robert Patrick's play—a series of monologues by six characters whose dreams and realities were both shaped and betrayed by the Sixties. The second production of Theatre Rhinoceros's Robert Patrick Festival. Opens Fri/14, and plays Thurs-Sat, through Oct. 13, 8:30 pm at the Goodman Building, 1115 Geary (at Van Ness) \$4.50, \$3.50 on Thurs. 626-1921

"A Chorus Line": Choreographer/director Michael Bennett conceived the situation for this musical as a device to show "what it's really like" to be a dancer. The National Shakespeare Festival's Touring Company opens the San Jose Theater Guild's 1979/80 season on Tues/18, and plays Tues-Sun, until Oct. 7, Tues-Fri, at 8 pm, Sat, at 2 and 8 pm and Sun, at 2 and 7 pm. The Center for Performing Arts, 255 Almaden Blvd., San Jose \$10, \$12.50, \$15 (408) 246-1160

ONGOING

"Rosencrantz and Guildenstern Are Dead": Tom Stoppard, in this Tony Award and Critics' Circle play, creates an existential comedy through a behind-the-scenes look at "Hamlet." In repertory through Sept. 21 at 8 pm. Los Altos Conservatory Theatre, 97 Hillview Ave., Los Altos, \$4.50 Wed. and Thurs., \$5.50 Fri-Sun 941-5228

"No Sanctuary": a performance piece combining mime, music and language by Mimesis. Jean Crossman, Jeff Barber and Bob Tomlin Fri and Sat through Sept. 22 8:30 pm. The Performance Space, 1350 Waller (at Masonic) \$3, 285-3719

"Celestina": a raucous, bawdy and bloody Spanish tale of lechery and witchcraft, written by Edward Senior with music by Val Leone. Adapted from the classic by Fernando de Rojas. Fri and Sat through Sept. 22 8:30 pm. StageGroup Theater, 449 Powell (at Sutter) \$3.50, 433-1226

"Wait Until Dark": Juliet Mills stars as a blind woman terrorized by criminals in Frederick Knott's suspense thriller. Tues-Sun through Sept. 23 \$9-\$12 Alcazar Theater, 650 Geary 775-7100

"The Sistuhs": a musical written by Sandra Sharp that profiles black women's lives, loves and the ways they survive. Thurs-Sat, at 8:30 pm and Sun, at 5:30 pm through Sept. 23. Oakland Ensemble Theatre, 660 13th St., Oakland \$5 Fri and Sat, \$4 Thurs and \$3.50 Sun 832-8030

"A Thousand Clowns": Herb Gardner's

classic comedy presented by Buffalo Productions Thurs-Sun, through Sept. 23 8 pm. Theatre Metamorphose, 2525 8th St., Berk. \$3.50, \$2.50 seniors 548-7677

"A Midsummer Night's Dream": William Shakespeare's most fanciful play presented by the Berkeley Shakespeare Festival Wed-Sun, through Sept. 23. Wed and Thurs, 7:30 pm, \$5, \$4.50 students, seniors, \$2.50 6-12, under 6 free. Fri. and Sat., 8 pm, and Sun., 2 pm, \$6, \$5.50 students, seniors, \$3.6-12, under 6 free. John Hinkel Park, Southampton Rd. and the Arlington, Berk. 845-0303

"Jacques Brel Is Alive and Well and Living in Paris": Ruth Hastings and Co. perform Eric Blau and Mort Shuman's musical based on the lyrics and commentary of the late singer-composer, Jacques Brel. Tues-Fri, at 8 pm, Sat at 8 and 10:30 pm, and Sun, at 3 and 8 pm. Extended through Sept. 23. Alcazar Theater, 650 Geary \$6-\$8 775-7100

"Life's Tragic Reflections": a showcase production by the SF Burel Clay Black Arts and Writers Workshop of three original plays: "Episodes of an Ancient Script" by John Hatch, "Bloodline to Oblivia" by John Williams, and "The Hourglass" by Robert Alexander. Thurs-Sat through Sept. 29 8 pm. Western Addition Cultural Center, 762 Fulton \$2.50 921-7976

"Curse of the Starving Class": Sam Shepard's wrenching journey through the American dream with a "peculiarly American" rural family Thurs-Sun through Sept. 30 8 pm. Berkeley Stage Company, 1111 Addison (off San Pablo), Berk. \$6, \$5 Thurs and Sun, \$1 off for students, seniors and unemployed 548-4728

"Arms and the Man": Shaw's classic satire on war and the professional fighting man. Thurs-Sun through Sept. 30 8 pm. Directed by Michelle Truffaut at the SF Repertory Company, 4147 19th St. (at Collingwood) \$5, \$4 Thurs. and Sun 863-4859

"Doppo, Clown of Yesteryear": world renowned mime Leonard Pitt's solo performance piece about an old French circus clown lost in his memories. Fri-Sun, through Sept. 30 at 8:30 pm. Fort Mason's Marina Theatre, Bldg. 310, Launa and Marina Bldgs. \$3.50 848-5396

"Child's Play": Robert Marasco's thriller about a Catholic boarding school that erupts in savagery in repertory through Oct. 12 8 pm. Los Altos Conservatory Theatre, 97 Hillview Ave., Los Altos \$4.50 Wed. and Thurs. and \$5.50 Fri-Sun 941-5228

"The America Busted Family Hour": a satirical revue that takes a biting look at

continued page A13

DANCE REVIEW

Flash and class at the L.A. Dance Festival

BY JANICE ROSS

LOS ANGELES DANCE FESTIVAL. Jennifer Muller & The Works, Donald Byrd and The Group, Madeline Scott, Orinoco Dance Theatre, Karen Goodman, Landrum Dance Theatre, Aug. 31 and Sept. 1, Schoenberg Hall, UCLA, Los Angeles.

The Los Angeles International Dance Festival is the kind of dance festival San Francisco should have. Now in its second year, this three-weekend series features the works of local and guest companies in a well-produced and wisely programmed festival format. The ragged edges and studio ambience (both technical and aesthetic) that one associates with the Bay Area's various festivals is replaced by a crisp professionalism in this L.A. production.

While the content of the works offered by several of the resident Los Angeles companies was more oriented toward entertainment than "high" art, the technical neatness and physical attractiveness of the dancers was surprisingly persuasive. The proximity of Hollywood and the film industry would seem to have as much influence on the look and content of L.A. choreographers' work as the Marin County personal-growth movement does on dance in the Bay Area. Occasionally, it might be nice to exchange a lot of the pseudo-mystical mumbo-jumbo one finds among certain choreographers here for some of the light and showy dancing of Southern California.

Donald Byrd is looked to by many Angelenos as the incipient answer to Donald McKayle. Black, bright and talented, he was one of

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The Landrum Dance Company's modern-dance-as-cold disco-jazz-as-hot equation quickly became trite.

the few choreographers on the festival's Friday night program who held his own against the seduction of surface prettiness. Byrd's dance, "Oh For A Little Purse Of Money," which he performed with his company, the Group, is an oddly private and yet confrontational piece. "Oh" opens with a spotlighted trio of figures who stamp their feet in an urgent barefooted rhythm. Byrd and Donna Sternberg and Teri Weikel, the other two members of the trio, wear the faded, baggy clothes of poverty. They stare at the audience with the vacant looks of hunger and exhaustion.

The dynamic of Byrd's movements alternates between the controlled pull of a high-arched ballet arabesque and the lazy collapse of Irish clog dancing. One senses immediately, however, that Byrd's work isn't just eccentric for the sake of being eccentric. It is generated by real feelings and intent. In the last moments of "Oh," Byrd and his blonde female companions gradually fall back into their original stamping formation. The manner in which their Tharpian flings of legs and arms give way to the tight control reminded me of a cinematic flashback, as if the entire middle section of the dance were simply a means of catching us up to the image that opened it.

Madeline Scott and Karen Goodman, the two soloists on the program, both performed works that tended toward a movement visualization of the songs that accompanied them. Goodman's "Theme With Blues Variations" is a back-to-back repetition of the same dance, the first time in silence and the second with music. In "Theme" Goodman parlays her good looks and sexy manner into a performing presence that wavers between genuineness and artifice. The first time Goodman moves through her hair-tossing, sultry walking solo, she seems to be dancing herself. But when she repeats these same gestures, and we see their very literal grounding in the lyrics of the accompanying song, we feel tricked for having believed her the first time.

Betty Walberg's "Just A Moment," which Madeline Scott performed, is a similarly literal work. It's use of accompaniment, however—Tom Waits, Edvard Grieg and Jelly Roll Morton scores—is far more sophisticated and witty than Goodman's. "Just A Moment" presents a triptych of period images of a single woman.

In the first vignette, Scott plays enticingly with a bamboo parasol. The hint of orientale in her silk costume and parasol is stylistically suggested rather than authenticated. In the second vignette, her skirt has become a party dress, and she sits demurely on the edge of her chair—an expectant wallflower. For the final section, Scott wears deliberately awful polka-dot bloomers. She sings along with Jelly Roll Morton and almost convinces us that it is possible to make a dance about nothing more than attitudinizing, timing and personality.

Spider Kedelsky, the artistic director of the L.A. festival, contributed "Dreamtime," which he performed with other members of the Orinoco Dance Theatre. To Craig Kupa's electronic distortions of Jewish prayer sounds, the seven dancers in "Dreamtime" flow from one Laocoon-like grouping to another. At times they look like refugees from Kei Takei's "Light Part V." Ultimately, however, even the seriousness of Kedelsky's theme seems modified to suit the overall "look" of his dance. Phrases of movement in "Dreamtime" tend to look familiar because Kedelsky's unifying idea doesn't lead us to see any dramatically new visions. Passions always seem tempered in the interest of design as clumps of bodies neatly fall into sculpted poses.

Jacqui and Bill Landrum's "Coming Out" feels like a hot jazz routine that doubts itself. Dressed in Spanish-styled flamenco skirts and fitted high-waisted pants, the Landrums and another identically dressed couple coruscate across the stage. Like disco royalty, they sell their sensuality with pouting mouths and swinging pelvises. As soon as they exit, however, the driving rhythm of their music gives way to the pseudo-serious strains of violins. A trio of two women (Juanita Miles Dotson and Francine O'Neil) and a man (Pieter Lems) replaces them. This modern triad keeps sweeping off the disco revelers with its cold purity.

Once it is established, this modern-as-cold and disco-jazz-as-hot equation quickly becomes trite. The classroom-bland modern the Landrums' present is merely a foil to make their jazz appear all the more vibrant. The obvious ballet training that is evident in both their modern and jazz dances belies this whole notion of the separation of dance styles. When the three stoic moderns finally succumb to the

heart-beat rhythms of the other dancers' jazz at the end of "Coming Out," it is not a victory of styles, but rather an acknowledgement that jazz is after all what the Landrums do best.

Jennifer Muller and the Works flew in from New York Saturday night to replace the originally scheduled Pacific Northwest Ballet. It would be hard to imagine a company better suited to the chic glamour of Los Angeles than Muller's. A former lead dancer with Louis Falco, Muller has built her five-year-old company into one of the first truly Eighties companies I have seen. Muller's works glorify the dancer as a sexy, fashionable creature.

A piece like her "Speeds" (1974), looks like a Bloomingdale's fashion show for apres jogging attire. The men wear white linen suits with turned-up collars and pushed-up sleeves, while the women wear layered blouses, pants and dresses. Like an American version of Bejart's Ballet of the XX Century, Muller's dancers "dance" themselves as much as they do her choreography.

"Speeds" plays on all the possible jargonistic connotations of the word speed, from its use as a synonym for amphetamines to its meanings in terms of dance pacing and life styles. Likewise, the word "changes," which the dancers in "Speeds" shout at one another is also played for its literal and colloquial meanings as the dancers change tempos, directions, partners and costumes.

As much as she is a contemporary pacesetter, Muller is also a shrewd historian. Her 1973 piece, "Tub," reads like an avant-garde "Singin' In The Rain." In this work, the curtain rises on the figure of a woman sitting in a bathtub. She rises, and we realize with a shock that she has been sitting, costume and all, in real water. Eventually, six more of Muller's leggy, lean dancers wander on and perform these same opening ablutions of dunking themselves and their hair in the tub of water.

As they swing their dripping heads, the water flies off in amber-colored beads of light. With their dripping costumes clinging to their bodies, the dancers exude a slick sexiness, and there is just the suggestion that at their wilder post-performance parties this may be the take-off point for other activities. For all its apparent casualness, "Tub" contains some clever quotes. When Christopher Pilafian first enters, the three preening women onstage quickly rush to the tub and hide their heads in the water, like true cygnettes.

"Lovers" (1978), the newest work Muller and company performed, also reminded me of another historic dance work, in this instance Martha Graham's "Division of Angels." Against the background of a huge Gustav Klimt painting of a reclining woman, the four couples in "Lovers" enter, one by one, and enact their respective phases of love from adolescent infatuation to mature passion. Muller builds the movements like the emotions by having the later couples' duets embody and expand the backward spirals and stretched split legs of the early couples. The commissioned Keith Jarrett score for "Lovers" grows and evolves with the same nice subtlety as Muller's choreography.



"The only trouble with a place so good... is that it is becoming increasingly difficult to get into."

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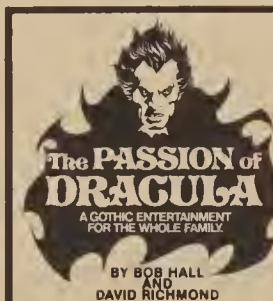
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THEATER REVIEWS

An enchanting midsummer night's entertainment

BY ROBERT CHESLEY

A MIDSUMMER NIGHT'S DREAM, by William Shakespeare, Berkeley Shakespeare Festival, John Hinkel Park, Southampton Rd. and the Arlington, Berk., Wed.-Sun. through Sept. 23, 845-0303.

Quick! Get out a picnic basket and pack it with your favorites, take your friends and lovers and get to the Berkeley Shakespeare Festival's *Midsummer Night's Dream*. It's almost silly for me to tell you that it's lovely and enchanting, that John Hinkel Park is the perfect setting, and that you'll have a wonderful time. You should know that already.

That's the point of this review. As the rest is largely concerned with a few reservations I have about the production, you can read it later if you want to, or skip down to the part where I tell you how good the performances are. I should say that none of my reservations seriously spoiled my enjoyment of the production.

The tinkering that director Mary Rae Theulis has done with the text left me cold. I'm almost always in favor of cutting Shakespeare, and almost never in favor of changing or "reinterpreting" his intentions—except in those rare cases when a director of genius, like Peter Brook, can offer genuinely illuminating insights by altering the play. It is Theulis' rather perversely artsy conceit to stage the bulk of the play as, of all things, *Hippolyta's* dream. Theulis has Hippolyta eavesdrop on the lovers' schemes to run off to the forest and the mechanicals' plan to rehearse their play. She then falls asleep and dreams the rest of the play, up until her wedding night, with herself as Titania.

Cute idea, no? The trouble is, it doesn't really fit into the play, leads to a few contradictions and puzzles, muddies up some of the meanings of the play and doesn't offer us in exchange any compelling illuminations. The dream is, after all, the lovers' dream—and it isn't really a dream so much as it is a nightmarish journey into the dark sides of their personalities, revealing all sorts of hidden hostilities and insecurities underneath their pretty romancings. By a stretch of the imagination, one can accept the fairies and even the mechanicals as part of Hippolyta's dream, but the four lovers are definitely their own selves—the magnificent quarreling scene is about the lovers as people and not about anything lurking in Hippolyta's personality. Well, for an original idea about how to direct Shakespeare, if we must have those, Theulis' "conception" was not nearly as damaging as some tinkering can be, thank heavens. For the most part, it was pretty easy to forget.

Theulis has directed much of the play for broad comedy, and while this is appropriate for the mechanicals, it at times eclipses the subtler human comedy of the lovers. Some ardent declarations of love are unduly hurried or played for comic effect, and this is a disservice to some of the nice poetry of the play. One of Helena's poignant speeches is upstaged by some shenanigans between Lysander and Demetrius, and as Helena is my favorite character in the play, I thought this was a shame. And for the sake of laughs, some lines are delivered with broadly American television-style inflections—jokes and meanings that I doubt Shakespeare intended are twisted out of his language.

Some of Theulis' additions and interpretations are charming,

whether or not they are "correct". I especially liked the way she has directed Oberon. When he overhears the lovers' quarrels, he does not stand aloof like most Oberons—he takes sides, acting something like a comic chorus for the audience's reactions. When, for instance, Demetrius spurns poor Helena, Oberon is full of compassion for the lady and outrage against the heel she dotes upon. A display of such reactions makes this Oberon more mortal than immortal—he even expresses displeasure at Puck's famous observation about what fools we are—but it makes Oberon a lovable character (which he usually isn't, particularly), and it's fun to fall in love with a character onstage. Theulis has also made Titania's enchanted love for the ass-headed Bottom a matter of pure lust—she actually licks his snout lasciviously. And again, it's fun, even if we wonder at Bottom for falling asleep after an onslaught of such intense foreplay.

The performances vary in this production more than in the other productions the festival has offered this summer. But even if some of the performances could be stronger, at least none of them is nearly bad enough to make you squirm. Of the 25 players onstage, I shall mention only my very favorites, omitting mention of quite a few agreeable performances.

Kevin Gardiner gives us a Puck who is very athletic, a bit obtuse and definitely nasty. A wicked chortle punctuates his lines, and you never know where to expect to find him. Gail Chugg gives an expert performance as Bottom, making him very human and finding humor in the character rather than in hamming. Julian Lopez-Morillas, in a retro-chic black evening gown Judy might have worn, gives a marvellously live and detailed performance as Oberon, and Robin Scott is everything Helena should be—passionately foolish, willing to debase herself utterly and quite understandably paranoid. Theulis' fairies, costumed by Merrily Ann Murray and choreographed by Kevin Gardiner, are the best I've ever seen. There is no flittery or tittery nonsense about them, and we can believe in them as the powerful earth spirits they are supposed to be.

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NO SANCTUARY, A MIME PLAY, by Mimesis. Performance Space, 1350 Waller, SF. Fri. and Sat. through Sept. 22, 285-3719.

No Sanctuary is the first production by an experimental mime theater called Mimesis, which grew out of the Theatre of Man. The play intends to be an exploration of the psyche of a female office worker as she daydreams by the water cooler. While the piece is earnestly and expertly performed by Sandra Jean Crossman, who has taught mime at the Theatre of Man for several years, I found the play itself (written by Jeff Barber) only sporadically effective.

The intention of the piece is certainly serious and respectable, but the material at times seemed inauthentic to me. There is peril in a journey into the unconscious, as we can see, say, in Sam Shepard's *Suicide in B Flat* or in the work of some of the Bay Area's more interesting dance/theater groups. But *No Sanctuary* uses rationality to ward off a confrontation with these perils. Events in the character's inner journey have too literal and conscious a symbolism, and I was tempted to call out "Do something you don't understand! Do something that scares you—that scares us!" The play seems to be using the premise of a journey into the unconscious as a way of illustrating consciously preformulated ideas. *No Sanctuary* does not dare to give up its pat ideas for fear of losing its

way, yet exactly that risk is required for a genuine exploration.

The play strayed even further from the scariness of the mind's secret mythologies with its social commentary on our consumerist society. A minotaur is an awesome figure—but here is one giving satirical commercials for perfume and pain-relievers. The juxtaposition is jarringly discordant and rings false, at least for me.

I would not concern myself with the show's weaknesses if I did not care about it. I respect the seriousness of the intention. There is enough that is of value in *No Sanctuary* that I want to see more of what Mimesis has to offer. Their resources include not only Crossman's fine technique but Robert Tomlin's skill with electronic music. Jeff Barber's material may be raw and, at times, thin, but it is also, at other times, interesting and effective.

The best sequence was one that did present genuine fear. Crossman is alone at a bus stop, and from the surrounding darkness low, suggestive male voices menace her. Her mime-dance conveys a powerful sensation of terror, and Tomlin has supplied some frightening electronic whooshes representing cars speeding by. Here we are indeed imperiled.

If *No Sanctuary* failed for me, it was not a total failure. There is some measure of genuine daring here, and an interesting failure is still my second favorite kind of show.

continued from page A10

political and social situations in San Francisco. Much of the material pertains to the gay scene, but it's "for and about everyone." Fri. and Sat. through Oct. 1 7:30 pm. Presented by Kalos Rota at the Top Floor Gallery, 330 Grove (behind the Opera House) \$3.50, \$3 students, retired 851-8362.

"Much Ado About Nothing": Shakespeare's romantic comedy with sharp tongued lovers Beatrice and Benedick, presented by the Proteus Players Fri. and Sat. through Oct. 6 8 pm at Epic West, 2640 College (near Ashby). Berk \$4 \$3 students, seniors 549-1844.

"Dames at Sea": Miller, Hamsohn and Wise's fast-stepping musical Fri. and Sat. through Oct. 13 8:30 pm. Plus Thurs. from Sept. 13 to Oct. 4 at 8 pm. The Masquers Playhouse, 105 Park Place, Point Richmond 526-1038.

"Dancin'": Bob Fosse's new musical entertainment. Daily through Oct. 13 Mon.-Sat. at 8:30 pm, Sun. at 7 pm, and Wed. and Sat. at 2:30 pm. The San Francisco Civic Light Opera at the Orpheum Theatre, 1192 Market \$8.50-\$20.50 552-4002.

"Ain't Misbehavin'": a stompin' struttin', high-hatin' tribute to Fats Waller, with more than 30 songs composed, collaborated on, or simply recorded by the great jazzman. Tues. through Thurs. at 8 pm, Fri. and Sat. at 8:30 pm, Wed. and Sat. at 2:30 pm and Sun. at 3 pm, through Oct. 14. The Curran Theatre, 445 Geary \$10-\$19 673-4400.

"A Delicate Balance": Edward Albee's Pulitzer Prize-winning play about the fracturing of a neurotic Connecticut family with actors Michael Liebert, Mary Rose McMaster and Barbara Oliver, directed by Don West. Tues.-Sun. through Oct. 21 Tues.-Sat. at 8 pm and Sun. at 2 and 7 pm. Berkeley Repertory Theatre, 2980 College Ave. Berk \$4-\$9.

"Grand Illusion": Donald McClean presents a revue of music, magic and humor, featuring illusionist Marshall Magoon, with grand illusions constructed by John Henning's TV specials and stage shows. Wed. and Thurs. at 8 pm, Fri. and Sat. at 8 and 10 pm, and Sun. at 3 and 7 pm. Hippodrome Theater, 412 Broadway \$6-\$8, \$2 off for children and seniors 982-2343.

"The Passion of Dracula": an all-new version of the classic vampire tale directed by Bob Hall. Tues.-Fri. at 8 pm, Sat. at 7 and 10:30 pm, and Sun. at 3 and 7:30 pm in an open-ended engagement. On Broadway Theatre, 435 Broadway \$8-\$12 398-0800.

"Asparagus Valley Cultural Society": a musical comedy revue blending magic, music, stand-up comedy, pantomime and side-show. Tues.-Thurs. at 8:30 pm, Fri. and Sat. at 7 and 10 pm, and Sun. at 3 and 7:30 pm \$6.50-\$8.50. An open-ended engagement. Phoenix Theatre, 430 Broadway 397-3700.

"Irving Berlin in Revue": a tribute to the popular songwriter in celebration of his 90th birthday. Produced and directed by Barry Koron. Thurs.-Mon. at 8:30 pm, in an open-ended engagement. Chi Chi Theatre Club, 440 Broadway \$7, \$8 on Fri. and Sat. 392-6213.

"Beach Blanket Babylon Goes to the Stars": Steve Silver presents the latest incarnation of the long-running musical "Beach Blanket Babylon Goes Bananas" with a Snow White-in-Tinseltown theme. Wed.-Thurs. at 8 pm, Fri. and Sat. at 8 and 10:30 pm, and Sun. at 3 and 7:30 pm. Club Fugazi, 678 Green \$8-\$8.50 421-4222.

"The Taming of the Shrew": Wild West Ltd. re-interprets the Shakespearean classic and sets it at the American frontier. Directed by James Dunn. Tues.-Sat. at 8 pm and Sun. at 2 and 7 pm in an open-ended engagement. Cannery Theatre, 2801 Leavenworth 441-6800.

CLOSING

"Babes in Arms": the show must go on as Los Altos Conservatory Theatre presents the old Rodgers and Hart musical about summer stock apprentices struggling to stage an original musical revue. In repertory through Sept. 15 at 8 pm 97 Hillview Ave., Los Altos \$4.50 Wed.-Thurs. and \$5.50 Fri.-Sun. 941-5228.

"How the Other Half Loves": Alan Ayckbourn's comedy of manners using a set that at once represents the living rooms of two suburban homes, revealing the simultaneous action of the two couples dwelling within. Wed.-Sun. at 8 pm plus Sun. at 2:30 pm through Sept. 16. Reins-Jolie Productions at the Showcase Theatre, 430 Mason (at Geary) 421-6162.

SHORT RUNS

"Sketches": a sequence of character sketches depicting a Northern California rural family by Steve Morris. A Wednesday-One-Act at the Berkeley Stage Company Wed. through Sept. 26 at 8 pm 1111 Addison St., Berkeley 994-548-4728.

"The Physicists": Friedrich Durrenmatt's psycho-comedy involving nuclear secrets, Isaac Newton and Albert Einstein, directed by John Chichester at the Florence Schwimley Little Theater. Fri./Sat. at 8:30 pm and Sat./Sun. at 2:30 and 8:30 pm. Allston Way between Grove and Milvia Sts., Berk \$2.50 845-2308.

"Scenes from Life": the Flash Family's exploration of the human condition created spontaneously from audience suggestion. Sat./Sun. at 8:30 pm. Fort Mason's Blue Bear Music Hall, Bldg. 314, Laguna and Marina Blvds. \$3, 441-4384.

"Squash": the San Francisco Mime Troupe's latest hardhitting musical comedy about the gas shortage, community gardens and the abuse of power. Sat./Sun. at Precita Park, Alabama and Precita 2 pm. Free. This performance pre-

cedes the Mime Troupe's 20th Anniversary Benefit Dance with Energy Crisis, former back-up band for Country Joe MacDonald, and East Bay Mind. In addition, the Troupe will present a medley of "greatest hits" from past shows 9 pm until 2 am at California Hall, Polk and Turk \$3.50 advance, \$4 at the door 285-1717.

"Salmon Show": a one-person entertainment about fish, George Jackson and multinational corporations by Bob Carroll. The NY Times called it "outlandish, ebullient and purifying as a mountain stream." Hosted by Paul Krassner. Fri./Sat. and Sat./Sun. at 8 pm at the Intersection, 756 Union. Both shows are to benefit Fay Stender, a lawyer/worker in prison reform and the women's movement, seriously injured in a recent assassination attempt. \$5. A no-host bar opens at 7 pm 397-6061.

"The Best of O.A.T.CO.": the One Act Theatre Company of SF goes on tour this fall with an evening of three favorite one-act plays from its repertoire. Tennessee Williams' "A Perfect Analysis Given by a Parrot," Lady Gregory's "The Rising of the Moon" and Lores Yerby's "Save Me a Place at Forest Lawn." Thurs./Sun. at 8 pm at Epic West, 2640 College, Berk 8:30 pm plus a 2:30 pm matinee on Sun. \$4, \$3 students, seniors 548-1844. Tues./Sun. at the Jewish Community Center, 3200 California 8 pm \$4 346-6040. Wed./Sat. at SF State's Barbary Campus, 1650 Holloway 8 pm 469-2444. O.A.T.CO.'s number 421-6162.

"The Land of Dress Me Up Nice": a one-man show in 33 poems by Irwin Rosen. Tues./Sat. at 8 pm at the SF Jewish Community Center, 3200 California \$3, \$2 students 346-6040.

"Intrigue at 'AhPah'": a musical comedy written in the style of a Bogey/Bacall mystery thriller with "Scar Tissue," an infamous female gumshoe, a legendary trout and the Ahpah Creek. An original play by the DeltArte Company from Blue Lake, California. Sat./Sun. at 8 pm at Golden Gate Park, behind the DeYoung Museum, and Tues./Sat. at 11:30 am in Harney Plaza at the University of SF, 2445 Golden Gate. Free (707) 668-5411.

PERFORMANCE ART

"Noise Sculpture": a progressive performance executed by Dean Schoeppler over a five day period. He will set up an environment

continued page A17

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Eight Day Calendar of Events

14 Friday

"Salmon Show," Bob Carroll's one-person entertainment about fish, George Jackson and multi-national corporations, was called "outlandish, ebullient and purifying" by the NY Times, and has played in NY, England, Wales, Hamburg and now San Francisco. The two shows, at 8 pm tonight and Sat., are to benefit Fay Stender, an East Bay lawyer/worker in prison reform, who was the target of a recent assassination attempt. At the Intersection, 756 Union. \$5. A no host bar opens at 7 pm. 397-6061.

***Beulah Forbes,** SF's First Lady of Jazz, gives a free jazz piano concert tonight at the Conservatory of Music at 8 pm. Program includes "Sweet Georgia Brown," "Love for Sale," and "The Man I Love." Hellman Hall, 1201 Ortega. 564-8086.

"Think Me Nothing," a film made by the deaf about the deaf culture is given its world premiere tonight at the Castro Theatre, 429 Castro, at 8 pm. The film has a regular voice-over soundtrack as well as sign language. Produced by David Jarashow of Signscope, Ventura, California. The \$15 admission charge includes a post-show reception with wine and a buffet. For tickets: 841-4776 ext. 32 or (for the deaf) TTY 848-3101.

"Step on It," an evening of choreographed and improvisational movement, is performed by John LeFan of Mangrove, the men's performance collective, and Freddie Long, founding artistic director of the Mountain Dance Theater of Vancouver. Tonight through Sun. at 8:30 pm at the Mangrove Studio, 2840 Mariposa. \$3. 552-4190.

"Cruise," a benefit for Intersection and Bay Area Lawyers for the Arts aboard the Blue and Gold Bay Cruiser, features dancing to the Jennifer Clevinger Quartet with vocalist Amanda Hughes and performances by Suggs the Mime and Leila T. Snake. Morris Bobrow hosts the evening's entertainment which also includes a raffle of notable art objects, hors d'oeuvres and a no host bar. Board at Pier 39 at 7:45 pm. \$20. 397-6061.

Olufunni Presents, the former producers at the Temple Beautiful, open the O.P. Studio tonight, which will be a live recording facility for video and sound serving new wave, reggae and other types of musicians. Fri. and Sat. night sessions are open to the public; tonight's performers are S.V.T. and C.I.A. 9 pm until 2 am at 1683 Folsom. \$3. Call ahead to reserve tickets: 346-2384.

***Bring Your Own Film** to the Cinemathique, the Bay Area showcase for personal and avant-garde films. The admission is \$1 or one 8mm or 16mm film. A once-a-month Fri. series 8 pm at the San Francisco Art

Institute, 800 Chestnut. 586-8486

"The Black Photographer," an exhibition of 150 works taken by seventy photographers between 1908 and 1977, opens today at the San Francisco Museum of Modern Art. A collection of views into black American life organized by the editors of *The Black Photographers Annual*. The show runs through Nov. 4 and museum hours are: 10 am to 6 pm Tues., Wed. and Fri., 10 am to 5 pm on Sat. and Sun., and 10 am to 10 pm on Thurs. Admission is free from 6 to 10 pm on Thurs. Van Ness at McAllister. 863-8800.

The California Folk Dance Association performs "Dances from the Provinces of China," at Herbst Theatre in the Veteran's Bldg., Van Ness and McAllister. The program consists of contemporary and traditional dance, music and martial arts, including a premiere of "Daughters of the Mongolian Frontier," portraying the women of Inner Mongolia in their daily work of patrolling the frontier, the 2,000 year old "Red Ribbon Dance," and "Mending Fishnets," from the Zhejiang Province. Tonight and Sat. at 8 pm with an added matinee at 2 pm on Sat. \$3, \$4, \$7 and \$10. \$1 off for seniors. 781-4432.

"Mysterious Universe," a new sky show opening today at the Morrison Planetarium, offers a look at some cosmic puzzles: sunspots, U.F.O.'s, quasars, earthquakes and the ultimate fate of the universe. Mon.-Fri. at 2 pm; Sat. and Sun. at 12:30, 2 and 3:30 pm; Wed. and Thurs. at 7:30 pm. At the California Academy of Sciences, Golden Gate Park. \$1.50, 50¢ under 18. 752-8268.

Ed Ansel and Steve Mangold present an evening of lyrical jazz piano and visual images at Fort Mason's Marina Music Hall tonight at 8 pm. Bldg. 314, Laguna and Marina Blvds. \$3. 441-5705.

EAST BAY

***The Third Annual Solano Stroll** offers a wide variety of entertainment—bands, stage acts, jugglers, dancers, fire eaters, street theater groups, still-walkers and more. Solano merchants will give away hundreds of items and charities benefit from an auction and Stroll t-shirt sales. Free. Today from 5 to 9 pm on Solano Avenue, North Berkeley.

***David Mahler,** a musician who plays with bells, glass, olives, whistles and stones in addition to the more expectable instruments, gives a free concert tonight to initiate Mills College's Center for Contemporary Music Concert and Performance Series this year. 8 pm on the Concert Hall Stage, 5000 MacArthur Blvd., Oakl. 632-2700 ext. 337.

Kate Wolf, who has the sweetest voice and the warmest songs around, plays at the Freight and Salvage tonight and Sat. Two shows at 9 and 11 pm. 1827 San Pablo, Berk. 548-1761.

15 Saturday

Odetta, who has "the most glorious voice in American folk music" according to the New York Times, appears at the Masonic Auditorium tonight as part of the Today's Artists Concert Series. 7:30 pm. 1111 California (at Taylor). \$8.50. 527-3622.

Celebrate the San Francisco Mime Troupe's 20th birthday at a benefit dance tonight featuring music by Energy Crisis, East Bay Mud and Macaw. In addition, the Troupe performs a medley of "greatest hits" from past shows. 9 pm until 2 am at California Hall, Polk and Turk. \$3.50 advance, \$4 at the door. Childcare available. 285-1717.

***The Embarcadero Center Festival** celebrating City Arts Month continues today with three hours of performances by A.C.T., the SF Young Professionals' Orchestra, Theatre Flamenco, the One Act Theatre Company and the Bechtel Chorale Group. 1 to 4 pm at Two Embarcadero Center's Podium Level. Free.

***"Intrigue at Ahpah,"** a new show by the Dell'Arte Company of Blue Lake, California, incorporates music, comedy and acrobatics into a mystery thriller written in the Bogey/Bacall style starring "Scar Tissue, infamous female gumshoe." Today and Sun. at 2 pm behind the DeYoung Museum in Golden Gate Park and Thurs/18 at 11:30 am at Harney Plaza, University of SF, 2445 Golden Gate. Free. (707) 668-5411

***Ghirardelli Square's** 15th Anniversary Celebration starts today with 50 musicians from the San Francisco Symphony giving a free concert in the Square's East Plaza. 2:15 until 4:15 pm. The free series continues on Sat. afternoons through Oct. 13. 775-5500.

EAST BAY

The Kronos Quartet begins its second year in residency at Mills College with a concert tonight featuring Mozart's "Quartet in D Major," John Geist's "The Music of Erich Zann" and Betsy Jolas's "Quartet No. 3." 8 pm in the Concert Hall, 5000 MacArthur Blvd., Oakl. \$4, \$1 students, seniors. 632-2700 ext. 317.

The Benihana Grand Prix of Oakland is the U.S. Championship for offshore power boat racing with more than 40 high-speed boats racing 200 miles in and out of the Bay and under the Golden Gate Bridge eight times. The boats leave from the Jack London Square Marina in Oakl. at 9:15 am. Average speed is 80 miles an hour so the winners should return to the Marina sometime after 11:30 am. Commentary on the races, a crafts show, a water ski show on the Estuary, free boat rides to the In-Water Boat Show and

music go on during the race. Call 444-3188 for further information.

16 Sunday

***SF Art Institute Talk Series:** "Artists talk about their work and/or related subjects. The format is casual and serious. Audience participation is inevitable." Ron Silliman, local poet, starts the series with a talk entitled "The New Sentence." 2 pm at 800 Chestnut. Free. 771-7020.

Anna Teng, the west's leading interpreter of Chinese contemporary music and former child prodigy (she joined the faculty of her alma mater at the age of 14), gives her SF debut concert today at 3 pm in the Herbst Theatre, Van Ness and McAllister. \$4, \$6, \$8, \$10. 431-3433.

***The 24th St. Cultural Festival,** sponsored by the 24th St. Merchant's Association, is the first annual cultural festival in the Mission District, and offers live music, folk dance groups, arts and crafts and food from Mexico and Latin America. 11 am to 6 pm on 24th St. between Mission and Hampshire. Free. 648-1181.

It's Brooks' Camera Day at Candlestick Park and that means that starting at 11:45 am, ball fans with cameras can snap close-up photos of their favorite Giants in a designated area of the field. The game is against the Houston Astros and starts at 1:05 pm. Tickets are \$5 box, \$4 reserved and \$1 general. 467-8000.

"Mardi Gras Mambo—The Sounds of New Orleans," the most diverse showcase of New Orleans music outside of that city, stars the Neville Brothers and the Wild Tchoupitoulas with guests Aaron Neville, Earl King, James Booker and the New Orleans All-Stars Tonight and Mon. at the Old Waldorf, 444 Battery. 8 and 11 pm \$6.50 advance, \$7.50 at the door. 397-4334

***The 3rd Annual Biggs American Guild Organists Memorial Concert** presents 10 organists and the SF Ballet Orchestra playing concertos by Saint-Saens, Haydn, Mozart and Bach on St. Mary's Ruffatti organ, "unquestionably one of the finest examples of organ-building in the world today." 7:30 pm. St. Mary's Cathedral, on Geary at Gough near Van Ness. Free. Come early for seats.

The Flying Karamazov Brothers, described by Ken Kesey as "hum-dingers as word and sickle slingers, the cream of the crop, the band's best boys, the heart's main pound, and downright joys to be around," perform an evening of juggling and vaudeville comedy tonight at the Laurel Community Center, 301 Center, Santa Cruz. 7:30 and 10 pm. \$3.50, \$2.50 seniors, children. (405) 427-1984

EAST BAY

***Performing artist Linda Montano** shows her videotapes: "Learning to Talk," with Linda as eight personalities talking about themselves, "Mitchell's Death," "Mitchell Payne" and "Pauline Oliveros." Part of a continuing video series at the Pacific Film Archive on Sun. afternoons at 2 pm. 2626 Bancroft, Berk. Free. 642-1438.

***"Indian Summer Pops,"** a free concert by the Berkeley Promenade Orchestra, features vocalist Evelyn Shiro and oboist Herb Lashner in a program including works by Albinoni, Pachelbel, Mozart, Albeniz, Gershwin and Porter. 3:30 pm on the Lawrence Hall of Science Plaza, on the hill above the UC Berkeley campus. No chairs provided, bring blankets and pillows. 642-5132.

"Kava Kava," three vocalists and four instrumentalists present a program of modern and traditional jazz, scat singing and original lyrics. 8 pm at the Live Oak Theatre, 1301 Shattuck (at Berryman), Berk. \$2.50. 841-5580.

17 Monday

***A billboard photography show** sponsored by the Eyes and Ears Foundation, an environmental art group dedicated to placing fine art work in outdoor settings, consists of seven original photographs enlarged to billboard size displayed on upper Market Street between Castro and Dolores. Today through Oct. 15. For more information, call the foundation: 621-2300.

The Jennifer Clevinger Quartet plays tonight at the Keystone Korner, 750 Vallejo, as part of the Mon. night local jazz series. 9:30 pm. 781-0697.

***"Yosemite,"** an exhibition of paintings, photographs, drawings and memorabilia opens today at the Downtown Center of the Fine Arts Museums, Three Embarcadero Center, Podium Level. The show concentrates on the role artists played in encouraging the creation of Yosemite National Park. 12 noon to 5 pm, Mon.-Sat. Free. 434-1407.

"My Life in Photography" is a lecture by Ansel Adams, one of America's most important living photographers, and it's presented by the Grapestake Gallery to inaugurate their exhibit of his work that opened on Sun. The lecture is tonight at 8 pm at the Herbst Theatre, Van Ness and McAllister, and tickets are \$5 unreserved and \$7.50 reserved. 431-3433. The exhibit can be seen through Oct. 27 at the Grapestake Gallery, 2876 California. 931-0779.

18 Tuesday

Craig Russell, who played the hairdresser - turned - female impersonator in John Water's movie *Outrageous*, appears at Herbst Theatre tonight and Wed. backed up by the San

"DANCE THIS MESS AROUND!"

"Disco sucks!" It's a familiar rant, never screamed more fervently than by those pogoing punks and punkettes whose main alternative to the slick discos has been the after-hours Mabuhay, where the live entertainment is often on the order of a blind date—of questionable appeal, even to the punkiest. But now, that phrase, which has started off countless T-shirts, is suddenly, irrevocably irrelevant. Passe, even. The creation of X's, the first new wave/rock and roll disco on the West Coast has, overnight, changed the very meaning of the term "disco" in this city.

X's has sprung full-blown from the collective brain of ex-KSAN disc jockeys Beverly Wilshire and Richard Gossett and punk maven Howie Klein. Last week, the club's opening nights attracted a 50/50 mix of men and women in their early-to-late twenties who turned out to twist, frug, mashed potato, pogo and even hippy-hippy shake to a danceable soundtrack that slipped from Magazine's demonic "Shot from Both Sides" to the Supremes' melodramatic "Stop! In the Name of Love" and over to the B-52's beach partiesque "Dance This Mess Around." Only the sure ears of Gossett and Wilshire could have managed such exquisite segues. Of course, Klein and guest disc jockeys Ben Fong-Torres of Rolling Stone and Pearl Gates of the ubiquitous Explosions man-

The brains behind Richard Gossett, Beverly Wilshire



Leon Martell, Jim Tumer and Merle Kessler in an Ingmar Bergman parody, "Sonata My Fault."



WEBBED FEET OVER AMERICA

Duck's Breath Mystery Theatre kicks off a 2½-month nationwide tour with their "long-berated" return to the Great American Music Hall on Sat., Sept. 15. The screwball comedy troupe—which took a summer hiatus from official live performances to hold a comedy workshop, write and debut three one-act plays and establish a kid-rock band called Child's Portion—was seen on an ABC-TV network special, "The Lisa Hartman Show," in late June.

The Duck's roadshow (Webbed Feet Over America?) will include 35 engagements at clubs and colleges in a dozen states—from rural Kentucky to their first bite in the Big Apple.

DUCK'S BREATH MYSTERY THEATRE, Sat., Sept. 15, 8:30 and 11 pm, Great American Music Hall, 859 O'Farrell St., S.F. Tickets \$5, available in advance at the Music Hall box office and major agencies. For more info, call 885-0750. —Michael Branton

EAST BAY

"The Best of the One Act Theatre Company" tours the Bay Area this fall; three of the most popular plays from its repertory: Tennessee Williams' "A Perfect Analysis Given by a Parrot," Lady Gregory's "The Rising of the Moon" and Lorees Yerby's "Save Me a Place at Forest Lawn." The first stop is Epic West, 2640 College in Berk. tonight through Sun. at 8:30 pm with an added 2:30 matinee on Sun. \$4, \$3 students, seniors. 548-1844. O.A.T.C.O.'s number: 421-6162.

21 Friday

Nancy Karp and Joanne Kelly, two Bay Area choreographers, present an evening of their works at 8:30 pm tonight at the St. Francis Hotel on Union Square. Karp's dances, "River Canon," "Reminiscence" and "Jumping Phase" are performed to music by the Berkeley Gamelan. Kelly premieres "Money & Love" with music by Terry Allen. \$5. 648-9040.

"Women In JazzMo": a concert by Mary Watkins, Linda Tillery Group, and Alive at the Women's Building, as part of Music By the Bay's month-long festival. 8 pm. 3543 18th St. \$3.50 474-5601.

"The 12th Annual California Dressage Society Championship Show." C.D.S. members have bumper stickers that say "Dressage: Ask Me What It Is." The answer: a four to eight year non-violent process of gymnasticizing a horse to the point where horse and rider act and react as an integrated whole, the horse performing as if on his own in response to the unseen aids of the rider's hands, legs and weight. The show runs today through Sun. at the Sonoma Fairgrounds in Santa Rosa, and all levels of training will be exhibited, but Sat. night's show is the Special Events program, probably the most interesting to spectators. One such event is the Pas de Deux competition, in which two horses perform a program of movements simultaneously in mirror image of each other. For more exact schedule information, call: (707) 528-3247 or (408) 996-7837.

★ Indicates general admission of \$1 or less.

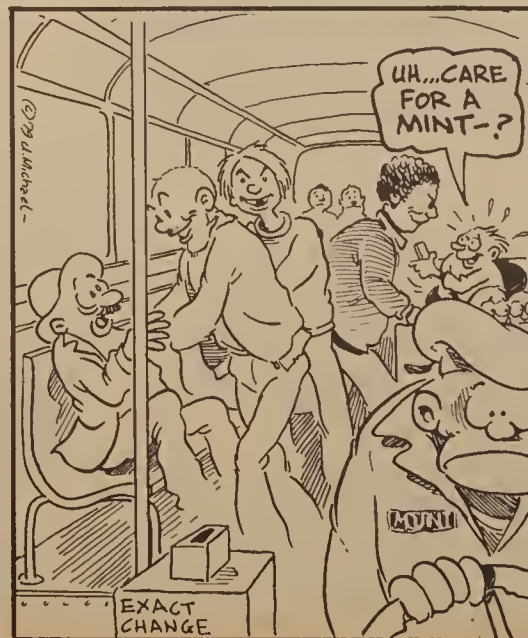
—Jennifer Poole

20 Thursday

General Alexander Haig speaks on "The Challenge Facing America" tonight at the Flint Center, Foothill College, Cupertino. This is the first speech on a college campus in many years for the former White House Chief of Staff and NATO official. 8 pm. \$6. 948-2587.

BAY WINDOW

by J. Michael Leonard



Cherkovski, Jennifer Doane and Gary Johnston plus guitarist Steven Taylor. 8 pm. \$4. 362-7024.

Learn how to get started as a freelance writer at a workshop featuring established news and magazine writers presented by the Media Alliance. Panelists include Merle T. Wolin (*People*, *Mother Jones*); Eve Pell (*New West*, *California Living*); Francis Moriarty (*Washington Post*, *Berkeley Barb*); Paul Grabowitz (*New Times*, *Washington Post*); Janet Hobson (*Science News*, *Rolling Stone*); and Nora Gallagher (*Time-Life Publications*). 7:30 pm on the third floor of Bldg. 312, Fort Mason, Laguna and Marina Blvds. \$3.50. 441-2557.

The Institute of Celtic Studies initiates a lecture series on "Celtic Society Past and Present" tonight with a performance and discussion by Shawn Folsom entitled "Pipes of the Celtic Peoples." The series runs on Fri. nights through Oct. 24; some other titles: "Status of Women in Celtic Society" (Sept. 26) and "Working Songs of the Gaelic Areas" (Oct. 24). 8 pm at Fort Mason's Bldg. 312, Laguna and Marina Blvds. \$2.50, \$1.50 seniors, students. 533-4666.

Rick and Ruby are Roasted by SF's comedy community tonight at the Great American Music Hall. Participants include Mark McCollum, Bab Sarlatte, Dana Carvey, Lorenzo, members of Duck's Breath, Mark Miller and more. 9 pm at 859 O'Farrell. \$6. 885-0750.

EAST BAY

★ **"The Berkeley Creeks:** Rediscovery and Restoration"

Francisco Big Band. 8:30 pm in the War Memorial Opera House. Van Ness at McAllister. \$8.50, \$10.50, \$12.50. 431-3433.

Anita O'Day records her first live American album in twenty years from the stage of the City Showroom tonight through Sept. 30. Every night save Mon. at 9 and 11 pm. "One of a handful of genuinely original jazz vocalists in that music's history." Montgomery at Broadway. 391-7920.

EAST BAY

★ **"Oakland Symphony Week"** is proclaimed today by Mayor Lionel Wilson at an hour long free concert with 50 pieces from the Orchestra at City Hall Plaza, Oakl. James Setapen conducts. This is one in a series of eight free public concerts given throughout the East Bay to promote the Symphony's season ticket campaign. 12 noon. 444-3531.

19 Wednesday

A Beat Reunion with poets Allen Ginsberg, Lawrence Ferlinghetti, Peter Orlovsky, Bob Kaufman and Harold Norse, five important post-WWII American poets, celebrates the 20th anniversary issue of *Beatitude*, the literary journal published in North Beach. At the Savoy Tivoli, 1434 upper Grant in the North Beach. Also performing are younger writers Charles Upton, Neeli

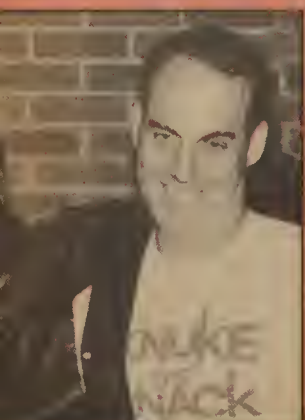
aged to keep the dance floor crowded, too.

According to Klein, the city's overnight sensation will keep the kids happy with offbeat guest disc jockeys, including, in coming weeks, members of groups like the Clash and Talking Heads. And there's more: occasional unannounced live performances by ultra-hip underground groups like Atlanta's Brains and New York's Suicide can be expected.

Last Tuesday, people were turned away at the door after more than 500 were crammed into the 300-capacity club, which is adjacent to the Old Waldorf at 144 Battery (the space is used for the Punch Line comedy club on other nights). Already, there is talk of expanding to seven nights a week. But for now, \$3 lets you hang out and hang loose from 8 p.m. to 1:30 a.m. on Monday and Tuesday evenings.

Do the Aqua-Velva!
—Michael Goldberg

d the beat at X's:
Wilshire and Howie Klein.



MICRO-FILMS

A very nice "Seduction"

BY ZENA JONES

The seduction of Joe Tynan

This is a very nice film. Screenplay-writer/factor Alan Alda is a very nice senator (even when paying the self-imposed dues of seductive success); Barbara Harris is his very nice wife who gets a lot out of some very nice lines. Meryl Streep has some very nice lines herself as a married attorney who thinks it would be very nice to have a fling with Alda. But eventually the Thumperingly good screenplay's "if-

you-can't-say-somthin'-nice-don't-say-nuthin'-at-all" overtones underwhelm the plot and reduce it to more sound than substance, though it's also very nice to know that there ARE two factors in the film that very definitely aren't nice at all: Alda's kids and the acting. The acting (especially Streep's) isn't nice, it's simply somewhat smashing. (Royal, SF)

Why Not?

Literally a screwball (if you will pardon the expression) comedy but not much else, here you have a menage-a-trois composed of Louis, who is gay, undisciplined and erratic; Alexa, who is female, undisciplined and erratic; and Fernard, who sexually shares both and is terribly, terribly tidy (when you see his concept of a room for his two kids you'll also have a pretty good idea of why his marriage broke up). But when he temporarily leaves the other two they're lost without him, and when he returns with a new upper-middle-class girl who has fallen in love with him, complications naturally ensue. It takes a while until the newcomer finally understands the sexual setup and makes her choice, but the theme is presented so shallowly that at 93 minutes the film seems overlong, and it ends up really having no end at all. (Opens Fri., Sept. 14; Lumiere, SF)

MUSIC REVIEW

Bram Tchaikovsky: Changed man in a strange land

BY MICHAEL BRANTON

(Just before press time, we learned that the *Day on the Green* #4, at which Bram Tchaikovsky was scheduled to play, has been cancelled. The band will definitely play some gigs in town before continuing with its nationwide tour, and our sources tell us that the *Keystone Korner*, *Keystone Berkeley* and *Old Waldorf* are all possibilities.)

"Ladies and gents, let me introduce myself to you/I'm not really sure what it is I'm supposed to do/ Standing here before you all alone upon this stage/Feeling like a man trying to get out of a cage.../The only thing that keeps me sane is the sound from the band."

— "Strange Man, Changed Man," by Bram Tchaikovsky

That song is about the difference between being in a dressing room and being onstage—the lull-before-the-storm feeling, says Bram Tchaikovsky about the title track from the album, *Strange Man, Changed Man* (Polydor). "I wrote it right after I got off stage one night. I love performing live, but it does change your perspective quite a bit."

"Songs like that just sort of hit me, they're just there. I never write a song with any other motive in mind other than to express some emotion or opinion. I honestly wish I could write a song as a single, but I can't do it like that."

The former Motors guitarist/vocalist sits in a corner of the coffee-shop at the San Francisco International Airport in mid-July, a cup of steaming java cradled in his freckled hands. Mickey Broadbent (bass, guitar, keyboards, vocals) sits beside him in the vinyl-upholstered booth. Amid the clatter of serving trays and the computerized beeping of the cash register, Tchaikovsky (real name: Peter Bramall) and Broadbent are discussing the debut album by their new group—also known as Bram Tchaikovsky.

"What happened with the Motors was that I'd written a load of songs for the second album [*Approved*], and the rest of the band hadn't written any—they'd hit a dry patch, which they're still basically trying to get out of," Bram says. "But when we tried to do my songs, they didn't sound the way I wanted 'em to."

"So I got ahold of Nick [Garvey, one of the three Motors] and said, 'Look, this is gonna get worse if we

Bram Tchaikovsky: "Rock 'n' roll is what keeps me going and makes me happy."

let it carry on. So I'm gonna leave.' And he agreed that there was no point in me staying in the band anymore, 'cause it was gonna be a complete fuck-up if I did."

He did stay long enough to finish that second Motors LP, which was mostly filled with tunes that Garvey and fellow Motor Andy McMaster had written years earlier.

Even before he officially left the group, Bram began playing pubs around England with Broadbent, an old jamming buddy, and drummer Keith Boyce, using the moniker Battleaxe. Even Garvey temporarily enlisted in the effort.

"There was no animosity between us when I left the band," Bram explains. "Nick's still a great friend of ours. He was on the road with us for a while. And certain record companies that shall remain



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nameless [obviously Virgin Records, the Motors' label] found out, and so he had to stop. But he did help us produce and play on *Strange Man, Changed Man*."

The boys soon dropped the name Battleaxe ("It was just a joke," says Micky, "and everybody took it seriously—they thought it connotated real heavy metal music"), added Dennis Forbes on guitar and kept right on gigging.

"I really love performing live," Tchaikowsky enthuses. "You'll never, ever, ever, while you're in a studio, play with the intensity that you do onstage. You might play with considerable amount of perfection in the studio, but that gets boring. Nick Garvey is of the school of 'Let's keep doing it until we get it right.' There are certain tracks on *Approved* that took over one hundred tries to get the backing right! It just gets antiseptic after a while.

"Touring America with the Motors was really great, although I was the only one in the band who liked it. That was another of the things that made me think that maybe I was in the wrong band.

"Now, you have to understand. There's a tremendous difference between our culture and yours," Bram continues. "We may speak English, but it's not the same language. You always have to be very cautious... not cautious, but try to understand what people are really saying to you. Culture shock really got to Andy McMaster. It got to the stage where he just couldn't handle Americans anymore. And I was getting along all right with Americans. In fact, one of the qualifications for the new guitarist was that he had to be open to moving to America at some point."

Bram Tchaikowsky—the band, that is—has gambled on stateside success with an album that is at least as commercially appealing as any of the Motors' pop-rock anthems. *Strange Man, Changed Man* is, by and large, an upbeat effort of energetic love songs softened by layers of easygoing guitar chords and ingratiating two-part vocal harmonies.

While the album often works as snappy background fare, most of the material has been arranged so un-offensively that it fails to grab the listener with any earth-shattering musical moments. Songs that might really tear the house down in concert—"Bloodline," "I'm the One That's Leaving" and "I'm a Believer"—are delivered here in tidy, smoothly palatable earfuls.

The British rock press hasn't been kind to Bram Tchaikowsky. Reviewing the LP's single, "Girl of My Dreams," the bombastic New Musical Express likened it to mainstream AM radio pap lacking any gut-level feeling. The critic was unusually succinct: "Neutered Tom, very Petty."

But Bram Tchaikowsky—the man, this time—professes to care very little for commercial remuneration. He bristles at the suggestion that any of his material was written specifically for radio acceptance. "I've been playing guitar since I was 11 years old, and if this album stops selling tomorrow, I can survive," he raises his voice sharply. "I don't need success, fame, all that shit! I play rock 'n' roll for one reason—it's what keeps me going and makes me happy. That's all that is important."

continued from page A13

through which noise will be used to create sculpture, the public is invited to participate and should bring noise making objects of their own. Fri/14, Wed/19 from 6 to 8 pm. Works, 248 Auzerais Ave., San Jose (408) 297-5740.

★ **"Outdoor Month":** 80 Langton St. presents outdoor installations and performances throughout the month of Sept. Two ongoing events: Carter Hodgkin installs a series of sidewalk drawings in chalk and powdered pigments at the corners of Folsom and Langton. The drawings will disintegrate and be re-done every week. Best viewing days will be Weds. Sue Berkey installs a sculpture of 100 mirrors on the east wall of 1038 Howard which can be seen through Sept. Fri/14, Robert Swick presents "Of Trust and Violation," a performance developed around the issue of "the frustration of living and making art in San Francisco." At the parking lot adjacent to 80 Langton. This piece has an admission charge \$2, the other events are free. 626-5416.

COMEDY/CABARET

Papaya Juice presents comedic improvisation every Wed-Fri at the Holy City Zoo, 408 Clement St. 9 pm, 752-2846.

"Breakfast in Marin": a musical comedy about a young woman from Ohio and her adventures in Marin County. Wed-Sat through Sat/15 and Wed and Thurs from Wed/19 to Thurs/27. 8 pm, 7:30 pm on Sat. Chez Jacques, 1390 California St. (at Hyde) \$3.50. 775-7574.

Flash Family: spontaneous theater based on audience suggestion every Thurs at the Old Spaghetti Factory, 478 Green, North Beach. \$2. 441-4384.

Spaghetti Jam: improvisational comedy skits every Fri-Sat at 9 pm with a free "midnight show" at 11:30 pm. Jam members conduct a workshop on improv basics every Mon at 8:30 pm. Old Spaghetti Factory, 478 Green, North Beach. \$2. 421-0221.

San Francisco Funnies: Tony DePaul presents stand-up comedy at the Holy City Zoo. Professional comedians on Sun and Mon nights at 9 pm. Open mike on Tues at 8:30 pm. 752-2846.

★ **Comedy Open Mike** at the Owl and the Monkey Cafe on Wed nights at 8:30 pm, 1336 9th Ave. (between Irving and Judah) 644-9892.

"Comedy after Dark": a midnight comedy series on Fri at the Chi Chi Theater Club, 440 Broadway. \$3, 1 drink minimum, 392-6213.

Duck's Breath Mystery Theatre: this screwball comedy troupe launches a national tour with two shows at the Great American Music Hall. Sat/15 at 8:30 and 11 pm. 859 O'Farrell. \$5. 885-0750.

"Top Banana Finals": a comedy competition presented by Allen's Alley every competitor wins first prize and applicants for judge positions had to prove their suitability to the comedians. Fri/14 and Sat/15 downstairs at the Boarding House, 960 Bush, 441-4333.

"The Rick and Ruby Roast": Roasters are among the top comedians in the Bay Area. Mark McCollum, Bab Scarlett, Dana Carvey, Lorenzo, Ducks Breath, Mark Miller, Rosie Radiator and more. 9 pm at the Great American Music Hall, 859 O'Farrell. \$5. 885-0750.

"Double Feature": the *Rocky Horror Picture Show* and a theater group duplicating its entire cast and performing in tandem with the movie. Every Sat at midnight at the Strand Theatre, 1127 Market St. 552-5991.

"Quirks": a revue in the classic tradition, which takes a satirical look at the Seventies. Fri at 8:30 pm and Sat at 7:30 and 10 pm. Open Theatre, 441 Clement St. (at 6th Ave.) \$5. 386-3086.

"Reginald Figtree and Your Favorite Ladies": His exquisitely gowned puppets move, with astonishing realism, to the music of Gershwin, Cole Porter, Rodgers and Hart, and others. Wed and Thurs at 8:30 pm and Sun at 7:30 pm through Sept. The Open Theater, 441 Clement. \$2.50. 386-3086.

"Change the World: It Needs It": an evening with German poet, playwright and lyricist Bertolt Brecht, as interpreted and performed by Ina Willich. Twenty songs including "Mack the Knife," "Abortion Is Illegal," "Hollywood Elegy" and "Pirate Jenny." Thurs/20-Fri/28 on Thurs and Fri and Oct 1-Sat 27 on Fri and Sat. 8 pm at Fort Mason's Music Hall, Bldg. 314, Laguna and Marina Bldgs. \$3. 441-5705.

"Judy's Songs: A Celebration": a revue of Judy Garland songs and dance, previewing Fri and Sat through Sept 15, before moving to SF in the fall. 8 pm. Santa Clara Arena Theatre, 3091 El Camino Real, Santa Clara. \$5. 998-4126.

★ indicates general admission of \$1 or less.

—Jennifer Poole

continued next page



*"I have flouted the Wild.
I have followed its lure, fearless, familiar, alone;
Yet the Wild must win, and a day will come
When I shall be overthrown." —Robert Service*

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continued from previous page

MIND & MATTER

Getting What You Really Want in Relationships: a lecture by Steve Zolno, Fri/14, 8 pm, The Self Center, 555 2nd Ave. SF \$4 386-7027

★ **"Ancient Egypt—Daily Life and After Life":** a slide lecture by Dr. Mohamed Saleh, curator of the Tutankhamun exhibit, Fri/14, 8 pm, Academy of Sciences Auditorium, Golden Gate Park, SF, free, 664-2200

★ **How to Have More Intimacy in Your Life:** a lecture by Katherine Pyle, Fri/14, 8 pm, Virginia St. Coffeehouse, 1940 Virginia, Berk., free, 843-1657

★ **"How General Semantics Could Prevent Disease":** a lecture by Dr. Robert Martin, Fri/14, 8 pm, Homestead Savings & Loan, 130 West Portal, SF, free, 661-3641

Feminism and the Evolution of Consciousness: Edward C. Whitmont, M.O., Jungian analyst discusses the demise of the patriarchy as a phase in the evolution of consciousness, Fri/14, 8 pm, Unitarian Center, Franklin at Geary, SF, \$4, 771-8055

Berkeley Dream Festival: new innovations in dreamwork, a discussion/demonstration, Fri/14, 8 pm, Berkeley Fellowship of

Unitarian-Universalists, 1924 Cedar, Berk., \$3, 848-0311

How to Buy One Million in Real Estate with No Money Down and Eliminate Income Tax: a lecture by multimillionaire lycoon Bill Greene, followed by dancing, Fri/14, 8 pm, Treasure 1738 Ninth Ave. SF \$4, 665-9990

Mysterious Universe: a new sky show on some puzzles of our universe, begins Fri/14, Monday through Friday, 2 pm, weekends 12:30, 2 and 3:30 pm, Wednesday and Thursday evenings at 7:30 pm, Morrison Planetarium, California Academy of Sciences, Golden Gate Park, SF \$1.50 adults, 50¢ under age 18, 752-8286

★ **"100 Years of California Art and Architecture":** a weekend class featuring gallery discussions and lectures by Michaela Martinez, OuCasse, Johanna Robison and Sally Woodbridge, Sat/15-Sun/16, The Oakland Museum, 1000 Oak Oakl., for details or to register, call 642-4111

Life Style Workshops: learn to create your own distinctive look, Sat/15, 10 am-5 pm, for men, Sat/22, 10 am-5 pm, for women, Life Style Workshop, 1950 Gough, Suite 305, SF, for reservations, call 775-7114

Rafting on the American River: ride the rapids for two days, Sat/15-Sun/16, Central YMCA, 220 Golden Gate, SF, \$97, includes transportation, food, camping accommodations and certified guides, for information, call 885-0460

★ **Meet the Authors:** Patricia Oansitrey and Ted Fleischman read their poetry, Sat/15, 1 pm, King Books, 4058 Piedmont, Oakl., free, refreshments served, 652-0542

★ **"Art Therapy: The Creative Healer":** 5th annual symposium of the Northern California Art Therapy Association, Sat/15, 9 am-10 pm, College of Notre Dame, 1500 Ralston, Belmont,

\$35, includes an evening buffet, bring bag lunch, 593-1601, ext. 20

Personal Style in a Relationship: a lecture discussion followed by socializing and refreshments, with Judy Freeman, Sat/15, 7:30 pm, Unitarian Center, Franklin at Geary SF, \$4, 776-4580

★ **Using Bug's Eyes:** a walk with Oick Kaulmann to see the world from an insect's point of view with the help of magnifiers, Sat/15, 10 am, Ranger Station, Joaquin Miller Road, Oakl., free, 273-3739

★ **Neighborhood History Walks:** a series of walking tours sponsored by City Guides, Sat/15, Sat/22, Sat/29, 2 pm, free, for starting addresses of each walk, call 558-3981

★ **History Walks:** to celebrate the diversity of the city's neighborhoods, Sat/15, Sat/22, Sat/29, 2 pm, for a schedule and for the starting addresses, call City Guides, Main Library SF, 558-3981

★ **The New Sentence:** artist Ron Silliman talks about his work, Sun/16, 2 pm, SF Art Institute, 800 Chestnut, SF, free

Improvisational Dream Theatre Workshop: using imagery, personal symbols and feeling tones of dreams for dramatic improvisation, with Carl Levinson, Sun/16, 6-9 pm, SF Jewish Community Center, 3200 California SF, \$24 346-6040

Infant Mortality in the U.S. and Cuba: a comparison of two health care systems, presented by Dr. Vicki Alexander, Sun/16, 8:30 pm, La Pena Cultural Center, 3105 Shattuck, Berk., \$2.50, 763-4411

Adult Evening Classes: includes home repairs, jazz and folk dance pre- and postnatal exercise, drawing and calligraphy and more, begins Mon/17, Mission YMCA, 4080 Mission, SF, 586-6900

MUSIC REVIEW

Cabrillo Music Festival— celebrating originality in music

BY JULIA CHEEVER

CABRILLO MUSIC FESTIVAL. At Cabrillo College Theatre, Aptos, and sites in Santa Cruz, Aug. 24 and 25. (The entire Aug. 23-Sept. 2 festival will be broadcast on KPFA 94 FM, from 9 am to 11 pm on Oct. 27 and 9 am to midnight on Oct. 28.)

The Cabrillo Music Festival, with its array of classical and contemporary compositions, has a way of drawing attention to originality in music. The festival's eclectic programs make a few special pieces stand out each year for their imagination or pioneering qualities, whether the pieces were written in our own time or several decades or even centuries ago. The presence of the composers of some of the more recent pieces adds to the festival's appeal.

The two most striking pieces of the first weekend of this year's festival were a solo performance piece by Laurie Anderson, a young New York composer, and a percussion work written nearly 40 years ago by Lou Harrison of Aptos, who has participated in the festival for 16 of its 17 years. Anderson's piece, "Americans on the Move," composed this year, combines

an unusual panoply of sounds with a witty commentary on American society. It was performed by the composer herself, wearing a punk-style black suit and a shock of short red hair that stood straight on end, in a program of new music the evening of Aug. 24.

Anderson's music consists of modulations of talking and singing—which she delivers with utter aplomb—taped sounds, passages played on a silver painted violin and tapping on wooden blocks and even microphone stands. The amplification of whispering and other normally quiet vocalization adds another element of sound, and she also uses slides and films in part of the piece. Her commentary, which she calls "talking songs," touches on matters ranging from loneliness to airplane rides, in a surrealistic stream of anecdotes that are subtly integrated with the accompanying sounds. Except for one or two places where the composer strains too hard to draw a moral in her commentary, the performance is thoroughly absorbing. Anderson is obviously a composer to keep an eye on.

Harrison's piece, "Song of the Quetzalcoatl," written in the early 1940s, was played by a percussion ensemble the afternoon of Aug. 25 at the festival's annual free outdoor concert

at Duck Island in San Lorenzo Park in Santa Cruz. The piece uses a marvelous array of instruments that range from brake drums to water bowls, gongs, temple blocks, maracas and snare drums. It also has a rhythmic and dynamic complexity (including a quiet ending) that seems more varied and more individualistic than Harrison's recent works for Javanese gamelan metallophone ensembles.

The outdoor concert, which is usually a high point of the festival because of its sense of fun and informality, was unusual this year because the six composers whose works were performed were all present, from 82-year-old Virgil Thomson of New York to percussion composers Rick Kvistad and Larry London of the Bay Area. The most entertaining offering was jazz and new music composer Garrett List's "Duck Walk/Breath Roll," played by four strolling trombonists and as many drummers stationed throughout the audience. In general, however, the concert was less substantial than in previous years, when the program has reached into the past to such composers as Stravinsky and Charles Ruggles.

The choice of Thomson as principal composer-in-residence this year was similar to the selection of Aaron Copland last year; both are elder statesmen of American music who usually compose within the traditional Western forms of their time and sometimes bring elements of American or folk or popular music into their compositions. It was a privilege to see Thomson in person at concerts where his works were played, but his music didn't offer the same sense of excitement as the more innovative and esoteric works of composer-in-residence John Cage in 1977.

Recordings of the entire Cabrillo Music Festival will be broadcast on KPFA 94 FM, from 9 am-11 pm, Oct. 27, and 9 am-midnight, Oct. 28.



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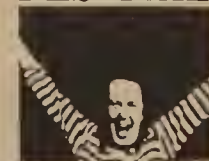
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Docent Training Program: to develop guides for the house, grounds and gallery, a 5-week program, begins Mon/17, 8 pm, Falkirk Community Center, 1408 Mission, San Rafael, 456-8622

My Life in Photography: a lecture by Ansel Adams, Mon/17, 8 pm, Herbst Theatre, UC Berk, \$5 unreserved, \$7.50 reserved seating, 431-3433

Opera Previews: Natalie Limonick previews the SF Opera production of Verdi's *Don Carlo*, includes voice and piano illustrations, Mon/17, 7 pm, UC Extension, 55 Laguna, SF, \$5, 861-6833

Dead Sea Scrolls—New Findings: Biblical archeologist Jacob Milgrom lectures on the origins of Judaism and Christianity and Christian attitudes toward sex, marriage and divorce, Sun/16, 11 am-5 pm, UC Extension, 55 Laguna, SF, \$25, 861-6833

Cardiopulmonary Resuscitation Class: Health Center #2 of SF Dept of Public Health teaches techniques to revive cardiac arrest victims, 3-week class, begins Mon/17, 7-10 pm, Fort Mason Center, Bldg 312, Laguna at Marina, SF, \$6, 558-3256

Flights of Fancy: Alice Aycock lectures on her work, Mon/17, 7:30 pm, SF Art Institute Auditorium, 800 Chestnut, SF, free, reception follows, 771-7020

Journey into Enlightenment: a first step toward a new and refreshing way of living, Mon/17, 8 pm, Performing Arts Theater, 267 Buena Vista, Mill Valley, free, 381-8189

Creating Effective Newsletters: learn everything you need to know to publish your own newsletter, a 6-week class, begins Mon/17, 6:30-8:45 pm, Media Alliance, Fort Mason Center, Bldg 314, Laguna at Marina, SF, \$47.25, 441-2557

Meet the Winemaker: meet the Mirassou Vineyards' winemaker, Don Alexander, and sample a selection of his rarer vintages, followed by dinner, Mon/17, 7:30 pm, Four Seasons—Cliff Hotel, Geary at Taylor, SF, for reservations, call 775-4700

"The Y's Way to a Healthy Back": the Central YMCA sponsors a specially-developed exercise program, begins Mon/17 at Fort Mason Center and Central YMCA, for information, call 885-0460

Journey into Enlightenment: an introduction, with Neal Grace and Jordan Carter, Mon/17, 8 pm, Performing Arts Theater, Mill Valley, free, 383-8189

Marine Mammals of California: lectures and six Saturday field trips, begins Tues/18, 7 pm, College of Alameda, Alameda, free, 552-7221, ext. 297

California One: the screening of a television show featuring the work of 10 California poets, projected on a large screen, reception for the show's producers, writers and artists, Tues/18, 5-7 pm, Barbary Coast Room, SFSU 1600 Holloway, SF, free, 469-2227

Managing Your Money During Inflation: Henry Toledano shows two ways to protect against rising costs, Tues/18, 8 pm, SF Jewish Community Center, 3200 California, SF, \$3, 346-6040

Home Birth in the Bay Area: video tape and slide presentation, Tues/18, 8 pm, Homecoming Clinic, 80 Vicksburg, SF, free, 821-9134

Contracts and Copyright for the Visual Artist: a workshop sponsored by Bay Area Lawyers for the Arts, Tues/18, 7 pm, Fort Mason Center, Bldg 310, Laguna at Marina, SF, \$2, 775-7200

Meet the Authors: Barrett Wallen, an infamous "language poet," and Kit Robinson, Tues/18, 8 pm, Intersection 756 Union, SF, \$2, 397-6061

Entry-Level Management Skills: learn how to talk and walk the walk of the management game, with Christine Cavanaugh, four 3-hour sessions, begins Tues/18, 6:30-9:30 pm, Women for Women, 421 Locust, SF, \$60, \$15 deposit, 668-7112

Foster Parent Training: workshop topics include adolescent behavior, discipline and sex education in the home, Tues/18, 9 am-3 pm, JACKIE, 2940 16th St., SF, for information, call 863-4340

The Venceremos Brigade: Eleventh Contingent visits Cuba, 1979, a slide talk by Ismael Rodriguez, Tues/18, 7:30 pm, Mission Library 3359 24th St., SF, free, 824-2810

Beginning Course in Photography: seven lectures and a field trip, begins Tues/18, 7:30-9:30 pm, Harvey Milk Recreational Arts Building, 50 Scott St., SF, \$30, 558-2225

Cancer Counseling for Health Practitioners: a workshop with Claudia S. Oeyton, R.N. M.S., Tues/18-Weds/19, 10 am-3 pm, Health Education Seminars, 1078 Hampshire, SF, \$40, 282-7999

Museum Docents: training program applications available, to schedule an interview, Tues/18-Fri/28, Monday-Friday, 10 am-3 pm, SF Museum of Modern Art, Van Ness at McAllister, SF, \$75, some scholarships available, 863-8800

Lupus Awareness: public forums on systemic lupus erythematosus, sponsored by the Arthritis Foundation, Tues/18, 1:30-4 pm, Merrill Hospital, Classroom 11, Hawthorne at Webster, Oakl., and Thurs/20, 7-9 pm, Christ Lutheran Church Hall, 20th Ave. at Quintara, SF, free, 621-3976

The Spiritual Realm: weekly classes, Weds/19, 7:30 pm, Ghost Adoption Agency, 107 Bolinas Ave., San Anselmo, for reservations, call 457-7034

Breaking into Freelance Writing: a panel of established freelancers share their experiences, sponsored by Media Alliance, Weds/19, 7 pm, Fort Mason Center, Bldg 312, Laguna at Marina, SF, \$3, 441-2557

Pipes of the Celtic Peoples: a lecture by Shawn Folsom, sponsored by the Institute of Celtic Studies, Weds/19, 8 pm, Fort Mason Center, Bldg 312, Laguna at Marina, SF, \$2.50, 465-5996

Appropriate Horticulture for the Home Garden: a lecture by Sheila Daar, landscape designer, Tues/19, 10 am, Hall of Flowers, 9th Ave. at Lincoln, SF, \$3, 661-1316

The Dynamics of Collaboration: a residency workshop conducted by composer Pauline Oliveros, Weds/19-Sat/22, 8 pm, 80 Langton Street, free, 626-5419

SAGE Core Group: an invitation for over-60 groups, discussion/demonstration sessions, Weds/19, 2-4 pm, Gresham Hall, Grace Cathedral, 1051 Taylor, SF, free, 841-9858

Parent Effectiveness training: a 6-week series with Land Weismehl, begins Weds/19, 7-10 pm, SF School, 300 Craven, SF, \$2 first class, 285-1120

Tobacco Smoking and Dependence: how people become addicted, what to do about it, e "Brown Bag" lecture, with John Bachman, Ph.D., Weds/19, noon, 6645, UC Med Center, Parnassus at Third Ave., SF, free, 666-4394

Health and Human Energies Systems: a lecture by Jack Schwarz, Thurs/20, 8 pm, Cole Hall, Medical Sciences Bldg., UC Med Center 513 Parnassus, SF, \$3.50, 666-2019

Peking and Moscow: Three Years After Mao: a lecture by Dr. Klaus Mehnert, German scholar and journalist, Thurs/20, 5:15 pm, World Affairs Council, 312 Sutter, Suite 200, SF, \$3, 982-2541

Urban Communal Living: an information rap on what communal living is like, Thurs/20, 8 pm, Communal Grapevine, Hilary Haven, 820 Arlington, Berk., free, 526-3511

Lonely at the Top?: an open-house on teaming up with other women for success, Thurs/20, noon-1 pm, Women's Success Teams, Crown Zellerbach, Rooms 3-4, 1 Bush, SF, free, 391-5811

Your Future in Health Services: a workshop for young adults, with Edna James, Thurs/20, 4 pm, Anne E. Waden Library 5075 Third St., SF, free, 468-1323

A Loving Divorce from Mom and Dad: a 13-week process operating on all levels, an introductory open-house, Thurs/20, 7:30 pm, The Quadrinity Center, 1005 Sansome, SF, free, 397-0466

★ indicates general admission of \$1 or less.
—Harriet Salley

RADIO

FRIDAY/14

Our Radiant Selves: Rosalyn Bruyere is known as an outstanding psychic. She is the first aura reader ever validated by science, as a result of sophisticated electronic experiments conducted at UCLA by Dr. Valerie Hunt. In recent years, she has exercised her capacity to see and analyze the energy field surrounding the body for healing, and she claims success in 70% of cases, noon, KPFA 94 FM

Oakland A's: vs. Chicago, 5:10 pm, KXRX 1500 AM

Giants: vs. Houston Astros in SF, 7:15 pm, KNBR 680 AM

Sears Radio Theater: Adventure night, with host Richard Widmark, features "The Wrath of Zeus," starring Mary Jane Croft, Vic Perrin and Steven Keats. In the year 2057, the ZEUS (Zonal Environmental Utilization System) computer is blamed when the weather throughout the world goes berserk, 8:06 pm, KGBS 740 AM

Friday Evening Concert: A program comparing the works of two of the most celebrated members of the American musical avant-garde, Philip Glass and John Cage, 8:30 pm, KPFA 94 FM

An Oral History of Science Fiction: features Jack Williamson, author of the famed "Legion of Space" series. Williamson, who has been writing science fiction for 50 years, talks about his career, 10:30 pm, KPFA 94 FM

SATURDAY/15

Focus on Women in Music: "The Energy Will Flow: Anti-Nuclear Music by Women," 10:30 am, KPFA 94 FM

Oakland A's: vs. Chicago, 10:55 am, KXRX 1500 AM

Giants: vs. Houston Astros in SF, 12:45 pm, KNBR 680 AM

Notre Dame: vs. Michigan, 4:30 pm, KXRX 1500 AM

CAL Bears: vs. University of Arizona, 7:15 pm, KGO 810 AM

University of Santa Clara: vs. San Francisco State, 7:30 pm, KXRS 1500 AM

Classical Highlights: features J. C. Bach's "Symphony No. 6 in G," performed by the Academy of St. Martin-in-the-Fields, conducted by Neville Marriner, Tchaikovsky's "Valse-Scherzo, Op. 34," performed by violinist Boris Belkin and the New Philharmonic Orchestra, conducted by Vladimir Ashkenazy and Rachmaninoff's "Symphony No. 2 in E Minor, Op. 27," performed by the Philadelphia Orchestra, conducted by Eugene Ormandy, 8 pm, KKHI 95.7 FM and 1550 AM

Alien Worlds: features "The Madonnas of Zanzibar Alpha," Part One, 9:30 pm, KSFO 560 AM

Thirties Music: "Musical Passages," features American music of the 1930s, with Harris's "Symphony 1933" and Thomason's suite from "The River," 9:30 pm, KUSF 90.3 FM

"Paradise Lost": presented by Diablo Valley College, 11:05 pm, KUSF 90.3 FM

SUNDAY/16

Birth without Violence: with Dr. Frederick Leboyer. A specially-produced compendium of the Leboyer experience, culled from private talks, private interviews and the remarks of others who have come in contact with this pioneer in childbirth, 7-8 am and Mon 3-4 am, KSNB 95 FM

Oakland A's: vs. Chicago, 10:55 am, KXRX 1500 AM

Folk Festival USA: "The 38th National Folk Festival," features ballads, old-time, Cajun, French and bluegrass, 11 am, KALW 91.7 FM

Oakland Raiders: vs. Seattle Seahawks, 12:30 pm, KGO 810 AM

SF Opera Live: features Ponchielli's "La Gioconda," performed by soloists Renata Scotti,

continued next page

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continued from previous page

Stefania Toczyska, Margarita Lilova, Luciano Pavarotti, Ferruccio Furlanetto and Norman Mittleman, conducted by Bruno Bartoletti, simulcast on Channel 9, 12:30 pm, KKHI 95.7 FM and 1550 AM

Giants: vs. Houston Astros in SF, 12:45 pm, KNBR 680 FM

World Press Review: "The European Press," with Helga Loh-Bailey, takes a look at politics in Europe and their effect on U.S. foreign policy. Call-in questions, 848-4425, 6:30 pm, KPFA 94 FM

Noel Coward Special: Music from his revues, plays and musicals, 8 pm, KUSF 90.3 FM

"Sons and Lovers," Part Two: Although he works many long hours at a factory job, Paul manages to spend time with his girlfriend, Miriam, which Mrs. Morel thoroughly resents, 8 pm, and Thurs/20 at 11 pm, KCSM 91.1 FM

The Holographic Brain: with Karl Pribram, takes an incisive look at his remarkable new theory of how the human brain functions, 9-11 pm, KALW 91.7 FM

MONDAY/17

Earplay: presents "Attracia." An elderly Irish teacher whose parents were murdered becomes obsessed with a recent atrocity. 1 pm, KALW 91.7 FM

N.Y. Giants: at Washington, 6 pm, KCBS 740 AM

Oakland A's: vs. Texas, 7:10 pm, KXRX 1500 AM

Giants: vs. Cincinnati Reds in SF, 7:15 pm, KNBR 680 AM

SF Folk Arts Festival: features performances by Thieves' Theatre, Westwind International Folk Ensemble, Hokum W. Jeebs and the South Loomis Quickstep Band, recorded last April at Brooks Hall, 7:30 pm, KUSF 90.3 FM

Radio Event with Alzek Misheff: Live transmission of a radio event, by Bulgarian conceptual artist Alzek Misheff at UC Berkeley features a balloonist projecting slides of the

MOVIE REVIEW

The not-so-discreet charms of the bourgeoisie

BY ROBERT DIMATTEO

RICH KIDS. Directed by Robert M. Young. Written by Judith Ross.

"We are all such good people," muses Steve Sloan (David Selby), a hip upper-middle-class Manhattan lawyer in *Rich Kids*. Steve is describing his cronies—the sort of over-30 urbanites who tread the liberal limits of their career-marriage-parenthood roles. When these people push those limits—by taking a lover or filing for that long-overdue divorce—they are 1) likely to make a mess of

things and 2) not likely to make too tragic a mess, because there's money beneath them to cushion the fall. "Good" people all, to be sure, though the married Steve's own lover—his longtime buddy's wife, Madeline (Kathryn Walker)—is inclined to wonder: "Then why are we all so fucked up?"

Shades of Paul Mazursky, you may be thinking. Yes, but Judith Ross's screenplay for *Rich Kids* has its share of low-keyed satirical insights. It's not hard to be struck by the ease of Ross's dialogue, which often has an overheard-in-the-bed-

room quality. There's also the grace with which she juggles a whole gang of characters. Then, too, Ross filters her version of the not-so-discreet charms of the bourgeoisie through two pairs of fresh eyes—the 12-year-old Franny (Trini Alvarado) and the equally 12-year-old Jamie (Jeremy Levy).

Franny and Jamie meet at their oh-so-liberal Upper West Side school. Their friendship is sealed when Franny shares her secret about her dad's slipping into the house early each morning so that she'll think he's been there all night long. Jamie says that of course Franny's father (John Lithgow) is having an affair. The kid should know, being the child of divorced parents himself—his father now a swinger who makes TV commercials and favors kewpie dolls for companions, his mother a rather high-strung, querulous type who has found solace in the arms of a psychiatrist (Paul Dooley). While Franny's mother (the previously mentioned Madeleine) is coming to realize that what she really wants is "a nice, intelligent, angry divorce

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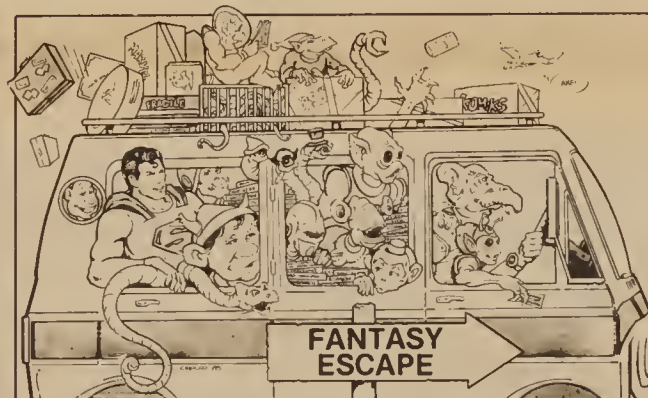
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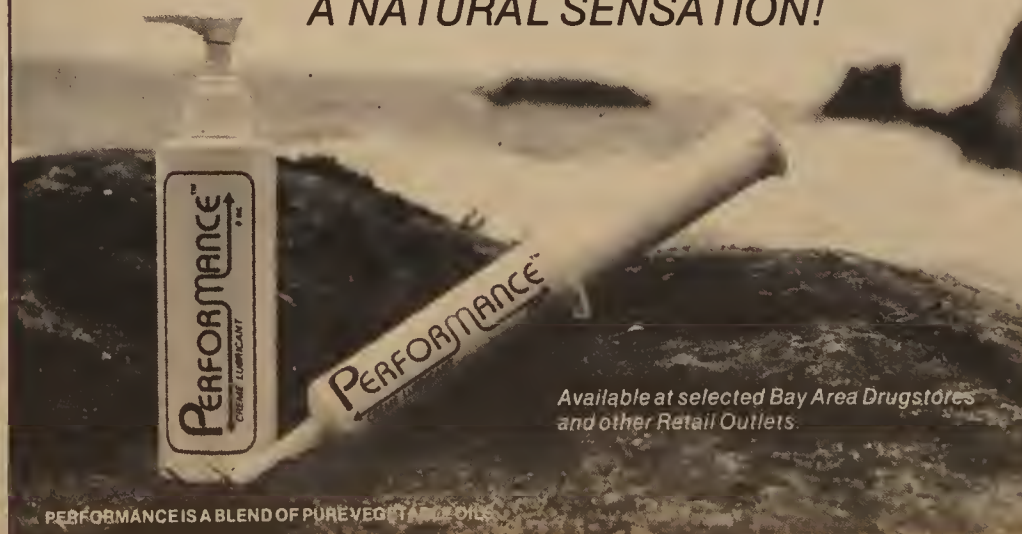
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TUESDAY/18

The Goon Show: "Lost Horizontally" or "Shangri-La Again" starring Peter Sellers, 12:30 pm, KALW 91.7 FM

Oakland A's: vs. Texas, 7:10 pm, KXRX 1500 AM

Giants: vs. Cincinnati Reds in SF, 7:15 pm, KNBR 680 AM

All-Beethoven Program: features Leonore Overture No. 3, Op. 72a, "Piano Concerto No. 4 in G, Op. 58," and "Symphony No. 7 in A, Op. 92," performed by pianist Andre Watts and

the Philadelphia Orchestra, conducted by Eugene Ormandy, 8 pm, KKHI 95.7 FM and 1550 AM

Peoples Republic of China: "Prospects for the Republic of China in the Next Decade," a discussion by Harold Hinton, professor of political science, George Washington University, Ying-mao Kau, professor of political science, Brown University and Wou Wei, vice chairman, Securities and Exchange Commission, Taiwan, 10 pm, KUSF 90.3 FM

WEDNESDAY/19

Morning Concert: Charles Amirkhanian, introduces the new complete recording (four discs) of the sensational Robert Wilson-Philip Glass opera "Einstein on the Beach." Composed

in 1975, the work is the only truly avant-garde work ever to be performed at New York's Metropolitan Opera House, 9 am, KPFA 94 FM

Oakland A's: vs. Texas, 1:10 pm, KXRX 1500 AM

News magazine: Juel Anderson, co-author of "The Tofu Cookbook" tells how tofu can save money and maintain your health, 2 pm, KCBS 740 AM

Travel Costs: Bill Waltrip, Pan American World Airways' executive vice-president, talks about the various package tours and fares available, 3:30 pm, KGO 810 AM

A Walk with Judith: Judith Waldhorn

explores street history of 20th and Diamond in SF, 4:30 pm, KALW 91.7 FM

Giants: vs. Los Angeles Dodgers in L.A., 7:15 pm, KNBR 680 AM

Fruit Punch—Gay Men's Radio: "Up-Front Gay Lyrics in Pop Music." Listen to gay lyrics available on commercial albums but not often heard, plus a discussion with Conan, a Bay Area musician, and Stephen Matthews, about the music and the problems of getting it recorded and distributed, 10 pm, KPFA 94 FM

THURSDAY/20

Sing Out! features the music of Pete Seeger, one of the greatest interpreters of American folk

music, and an inspiration to countless folk and political singers, 1 pm, KPFA 94 FM

Giants: vs. Los Angeles Dodgers in L.A., 7:15 pm, KNBR 680 AM

Opera Preview: Discussion, notes and musical selections designed to heighten the listener's enjoyment of the SF Opera's broadcast of "Pelleas et Melisande," 8 pm, KKHI 95.7 FM and 1550 AM

Radio Theatre: "Echoes of Me and Myself," the Black Expressions Youth Drama Company in a lively reflection of the various moods and historical background of the lives of Black Americans, 10 pm, KPFA 94 FM

—Fiona Mackenzie



Jeremy Levy and Trina Alvarado are 12-year-olds united by problem parents in "Rich Kids."

like everybody else," Franny is avoiding trauma and sneaking off with Jamie....

The romance of Franny and Jamie may not be consummated, but it's clearly meant to have its erotic component. Following on the heels of George Roy Hill's pleasant if schmaltzy *A Little Romance* with its own pair of pubescent "lovers," *Rich Kids* suggests that the movies are coming around to an uncondescending view of puppy love. Perhaps there's something else at work here. Try to think of the last pure, lyrical and credible adult love story you've seen on the screen (and please don't count *Cousin, Cousine*). The love story is a movie staple, yet we're still basically in the midst of an airing-the-dirty-laundry period, where it's the erotic tensions be-

tween men and women that dominate our movie romances. To keep the old innocent tradition alive, we've started to give our love stories to the kids. In a sense *Rich Kids* says just this. The adult characters don't know what they want, and Franny and Jamie suspect that they'll eventually become the same way. But in the meantime, they might as well enjoy their simple feelings for each other.

Not that their feelings are all that simple. The movie works partly because of the charming complexities that Trina Alvarado and Jeremy Levy bring to their roles. Almost every adult actor in the cast bears impressive credentials in the New York theater (including the imperious Irene Worth as Franny's grandmother), and yet Alvarado and Levy hold their own. Of the

adults I was most impressed by Kathryn Walker's performance as Madeleine. It's sometimes hard to like Madeleine—she can be somewhat abrasive and tense. Walker seems to know that this is as it should be. She respects the integrity of her character rather than going soft on us. She's also got a fine, throaty voice.

But, for me, the nicest surprise of *Rich Kids* was the direction of Robert M. Young. I've admired Young's previous work without ever suspecting that the man who gave us the degradations of prison life (*Short Eyes*) and the plight of a Mexican migrant worker (*Alambri-asta!*) could do justice to the ritzy milieu of this movie. He's still a sympathetic and unsentimental observer of human behavior, and this time he also gets to show a flair for comedy. And he proves himself quite a traffic cop (a la Altman and Claude Sautet) in the film's very funny climactic scene, where a tangle of husbands and wives and lovers descend on Jamie and Franny in their hideaway retreat. Also, how about a good round of applause for art director David Mitchell? His hideaway for the young couple is a triumph of excess—a brownstone apartment that houses a veritable tropical paradise, an aviary, a funhouse of mirrors and an inviting waterbed.

OFFBEAT MOVIES

★ **ASIAN ART MUSEUM: DISCOVERING THE ART OF KOREA**, 2 pm, Sat/15-Mon/17, Golden Gate Park, 9th Ave. near Lincoln Way, SF, free except for price of admission to museum, \$1 adults, 50¢ youths ages 12-17, free to seniors and children under age 12 558-2993

ASHKENAZ: "Betty Boop Tribute," a 21-Boop salute features 11 of her greatest hits, plus 10 more cartoon gems by her creator, Max Fleischer, includes *SNOW WHITE*, *MINNIE THE MOOCHER*, *BLUNDERLAND* and *HA HA HA*, 9 pm, Sat/15, 1317 San Pablo near Gilman, Berk. \$2 adults, \$1 children, 525-5054

CASTRO: THINK ME NOTHING, a film made by the deaf about deaf culture, 8 pm, Fri/14,

Castro at Market, SF, \$15 includes wine and buffet party, 621-6120

CINEMATHEQUE: "Open Screening: Bring Your Own," both 8mm and 16mm films welcome, 8 pm, Fri/14, admission \$1 or one film, "Phil Perkins in Person" introduces his films *PATCHWORK* (1977), *A WINDOW* (1978), *CROWNFIRE* (1974), *THE TUNNELS* (1978), *BRIGHT* (1976), *WORKS ON PAPER* (1978), *FOURTEEN DOLLARS* (1978), *FIELDS* (1975), *RAIN* (1974), *FOUNTAIN MIX* (1975), *TIME PASSES* (1978), plus *GILA* (1979), 8 pm, Sun/16, "Joel Singer in Person" introduces his films *SLICED LIGHT* (1976), *PERISPHERE* (1975), *OLYMPHS* (1976-79), *WINDOWMOBILE* (1977), *POET IN ORBIT* (1978), 6x5x4x3x2xJAMES (1978), *BEHEMOTH* (1977), plus *APOTHEOSIS OF LEO* (1978), 8 pm, Thurs/20, SF Art Institute, 800 Chestnut, SF, \$2 includes coffee, 586-8486

INTERSECTION: "Porky Pig Tribute," features a 21-cartoon salute, including *PORKY PIG'S FEET*, *WHAT PRICE PORKY*, *SCALP TROUBLE*, *PORKY'S HARE HUNT* and *WACKYLAND*, 8 pm, Sun/16, 756 Union, SF, \$2 adults, \$1 children, 397-6061

LA PENA: IN THE JUNGLE THERE'S LOT TO DO (1972, Uruguay), plus *TUPAMAROS* (Jan Lindqvist), 1972, Uruguay), 8:30 pm, Mon/17, **LOS MAPUCHI**, plus *THE COURAGE OF THE PEOPLE* (Jorge Sanjines, 1971, Bolivia), 8:30 pm, Tues/18, 3105 Shattuck, Berk., \$2, 849-2568

LAWRENCE HALL OF SCIENCE: "Connections Film Series" features *YESTERDAY, TOMORROW, AND YOU*, from the BBC

continued next page

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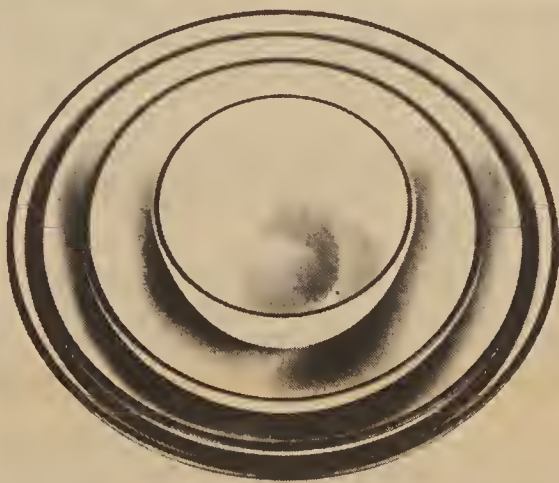


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Soyuz-Tek, 1424 Grant St., SE, 84-082-5267.

Barrett Watten and Kit Robinson
read their work as part of the Intersection Poets
and Writers Series, Tues/18, 8 pm, 756 Union, SF
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ALEXANDRIA: (1) **THE MUPPET MOVIE**, daily at 1, 3, 5, 7 and 9, (2) **LOVE AND BULLETS**, daily at 1, 10, 3, 20, 5:30, 7, 40 and 9, 50, (3) **BREAKING AWAY**, daily at 1, 3, 15, 5, 30, 7, 45 and 10.

ALHAMBRA: (1) **LOVE AND BULLETS**, plus **GOLDEN GIRL**, (2) **YOUNG FRANKENSTEIN**
call theater for times.

BALBOA: (1) **THE ROCKY II**, daily at 7 and 9 15, with matinees Sat.-Sun. at 12:30, 2 40 and 4 45. (2) **A FORCE OF ONE**, daily at 7 and 10 45, with matinees Sat.-Sun. at 3 05, plus **GOLDEN GIRL**, daily at 8 40, with matinees Sat.-Sun. at 1 and 4 55.

BRIDGE: SAINT JACK, daily at 6 and 9:50, with matinees Wed., Sat.-Sun. at 2:10, plus **THE SILENT PARTNER**, daily at 8, with matinees Wed., Sat.-Sun. at 4:10.

CASTRO: "Benefit for the Deaf" sponsored by the Center for Independent Living (see Offbeat Movies for details), **Fri/14, WOMEN IN LOVE** (Ken Russell, 1970) with Glenda Jackson, Oliver

and Franco Nero, 2, 45, 6, 45 and 10, 45, **SAVING PRIVATE RYAN** (John Badham, 1978), with Glenn Close, 1, 45, **THE WIZ** (1978) with Lena Horne, Diana Ross, and

and Richard Pryor, 8:15, Sun/16-Mon/17, with Sun. matinee at 4, plus **CABIN IN THE SKY** (Vincente Minnelli, 1943), with Lena Horne, Ethel Waters, Louis Armstrong and Duke Ellington 6:30 and 10:30, Sun/16-Mon/17 with Sun. mat.

GIRL (1957), with Laurence Olivier, Marilyn Monroe and Sybil Thorndike, 8.30, plus **THE BEGGAR'S OPERA** (Peter Brook, 1953), with Laurence Olivier, 6.45 and 10.30, Tues./18. AN

with Jill Clayburgh and Alan Bates, 2:45, 6:30 and 10:15, plus **GIRL FRIENDS** (Claudie Weill, 1978) with Melanie Mayron and Eli Wallach, 5 and 8:45 Wed/19. **SUDDENLY LAST SUMMER** (Joseph

CAT ON A HOT TIN ROOF (Richard Brooks, 1958), with Elizabeth Taylor and Paul Newman, 6:30 and 10:30. **THREE AUTUMN SONNETS** (John Ford, 1954), with Elizabeth Taylor and Montgomery Clift, 8:30, plus

6.30 and 10.30, Thurs 20, **AUTUMN SONATA** (Ingmar Bergman, 1978), with Ingrid Bergman and Liv Ullmann, 8.30, plus **INTERIORS** (Wood Allen, 1978), with Diane Keaton, Geraldine Page and Maureen Stapleton, 6.45 and 10.15, Fri 21, **CENTO CEDAR: THE WINTER**

CENTO CEDAR: THE INNOCENT, daily at 6:20 and 10:30, with matinees Wed. and Sat. at 1:55, plus **LAST TANGO IN PARIS**, daily at 8:20 with matinees Wed., Sat-Sun. at 4

CINEMA 21: HOT STUFF, daily at 8, with
matinees Sat-Sun at 4, plus CALIFORNI
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continued from previous page

SUITE, daily at 6 and 9 45, with matinees Sat-Sun at 2

CLAY: THE 400 BLOWS, daily at 7 and 10:30, with matinees Wed., Sat-Sun. at 3:30, plus **LOVE ON THE RUN**, daily at 8 45, with matinees Wed., Sat-Sun. at 1:45 and 5:15, runs through Thurs/20. Monty Python's **LIFE OF BRIAN**, opens Fri/21, call theater for times

COLISEUM: YOUNG FRANKENSTEIN, daily at 7 and 9, with matinees Sat-Sun at 1, 3 and 5

CORONET: SOLDIER OF ORANGE, daily at 7 and 9 45, with matinees Wed., Sat-Sun at 1:30 and 4 15

EGYPTIAN: A FORCE OF ONE, daily at 12:30, 4 10 and 7:50, plus **GO TELL THE SPARTANS**, daily at 2 10, 5:50 and 9:30

EMPIRE: (1) STAR WARS, weekdays at 7 and 9 15, Sat-Sun. at 2, 4 30, 6:55 and 9 15, (2) **GREASE**, weekdays at 9, Sat-Sun. at 3 10 and 7 05, plus **SATURDAY NIGHT FEVER**, weekdays at 7, Sat-Sun. at 1 15, 5 10, 5 10 and 9 05, (3) **YOUNG FRANKENSTEIN**, weekdays at 7 and 9, Sat-Sun. at 1 15, 3 15, 5 15, 7 15 and 9 15

FOUR STAR: LA CAGE AUX FOLLES (BIRDS OF A FEATHER) (Eduard Molinaro, 1979, France), with Ugo Tognazzi and Michel Serrault, daily at 6:30, 8 30 and 10 30, with matinees Wed., Sat-Sun. at 2 30 and 4 30

GATEWAY: WITNESS FOR THE PROSECUTION (Billy Wilder, 1958), with Tyrone Power, Marlene Dietrich, Charles Laughton and Elsa Lanchester, plus **SLEUTH** (Joseph L. Mankiewicz, 1972), with Laurence Olivier and Michael Caine, runs through Sat/15, **ANCHORS AWAY** (George Sidney, 1945), with Gene Kelly and Frank Sinatra, plus **THE BARKLEYS OF BROADWAY** (Charles Walters, 1949), with Fred Astaire and Ginger Rogers, Sun/16-Tues/18, **THE DUELISTS** (Ridley Scott, 1977), with Keith Carradine and Harvey Keitel, plus **DAYS OF HEAVEN** (Terrence Malick, 1978), with Richard Gere and Brooke Adams, Wed/19-Sat/22, call theater for times

GHIRARDELLI: A LITTLE ROMANCE, daily at 3 10, 5 15, 7 25 and 9 30, with matinees Sat-Sun at 1

GRANADA: YOUNG FRANKENSTEIN, weekdays at 8, Sat-Sun. at 12:30, 4 20 and 8 30, plus **SILVER STREAK**, weekdays at 6 and 10, Sat-Sun. at 2 20 and 6 10

KOKUSAI: SWEET REVENGE, with Momoe Yamaguchi and Tomokazu Miura, plus **LIGHT, WINE AND YOU**, with Tomokazu Miura and Jun Igarashi, runs through Tues/18, **GAMBLING SAMURAI**, with Toshiro Mifune, Michio Aratama and Kumi Mizuno, plus **THE WANDERERS** (Kon Ichikawa), with Kenichi Ogawa, Wed/19-Tues/25, call theater for times

LUMIERE: WHY NOT? (POURQUOI PAS?) (Coline Serreau, 1978, France), with Sami Frey, opens Fri/14, daily at 1, 3, 5, 7 15 and 9 30

METRO I: THE WANDERERS, daily at 7 30 and 9 45, with matinees Sat-Sun. at 1 10, 3 15 and 5 20

METRO II: WIFEMISTRESS, daily at 8 15, with matinees Sat-Sun. at 12 55 and 4 35, plus **CAT AND MOUSE**, daily at 6 20 and 10, with matinees Sat-Sun. at 2 40

NEW MISSION: SATURDAY NIGHT FEVER, plus **GREASE**, call theater for times

NORTH POINT: ALIEN, daily at 5 50, 8 and 10 05, with matinees Sat-Sun. at 1 30 and 3 40, except Fri/14 at 5 40 and 10 15, with a sneak preview at 8 05, runs through Wed/19, note that theater is sold out for Thurs/20, **APOCALYPSE NOW**, opens Fri/21, call theater for times

PARKSIDE: call theater for titles and times

PLAZA: (1) THE MUPPET MOVIE, daily at 6, 7 45 and 9 30, with matinees Sat-Sun. at 2 30 and 4 15, (2) **RICHARD PRYOR IS BACK**, daily at 6 10, 7 35 and 9, with matinees Sat-Sun. at 1:55, 3 20 and 4 45

REGENCY 1: RICH KIDS, call theater for times

REGENCY 2: NORTH DALLAS FORTY, call theater for times

RICHELIEU: BRINGING UP BABY (Howard Hawks, 1938), with Katharine Hepburn and Cary Grant, plus **STAGE DOOR** (Gregory La Cava, 1937), with Ginger Rogers, Katharine Hepburn, Lucille Ball and Eve Arden, runs through Sat/15, **THE GREAT LIE** (Edmund Goulding, 1941), with Bette Davis and Mary Astor, plus **DECEPTION** (Irving Rapper, 1946), with Bette Davis, Claude Rains and Paul Henreid, Sun/16-Tues/18, **THE GANG'S ALL HERE** (Busby Berkeley, 1943), with Carmen Miranda, Alice Faye and Benny Goodman, plus **GENTLEMEN PREFER BLONDES** (Howard Hawks, 1953), with Marilyn Monroe and Jane Russell, Wed/19-Sat/22, call theater for times

ROXIE: HAROLD AND MAUDE (Hal Ashby, 1971), with Bud Cort and Ruth Gordon, 6:35 and 10, plus **SKIDOO** (Otto Preminger, 1968), with Groucho Marx, Jackie Gleason, Carol Channing and George Ralt, 8:15, Fri/14-Sat/15, with Sat. matinee at 4 45, **DAYS OF HEAVEN** (Terrence Malick, 1978), with Richard Gere, Brooke Adams and Sam Shepard, 8:15, Sun/16-Mon/17, with Sun. matinee at 4 15, plus **THIEVES LIKE US** (Robert Altman, 1973), with Keith Carradine, Shelley Duval and Louis Fletcher, 6 and 9:55, Sun/16-Mon/17, **LENNY BRUCE PERFORMANCE FILM** (John Magnuson, 1966), 7 45 and 9 45, plus **PULL MY DAISY** (Robert Frank, 1959), with Allan Ginsberg, Gregory Corso and Jack Kerouac, 7:15 and 9 45, Tues/18, **THE CONFORMIST** (Bernardo Bertolucci, 1970, Italian with English subtitles), with Dominique Sanda and Jean-Louis Trintignant, 6 and 10:05, plus **DOSSIER 51** (Michael Deville, 1978, in French with English subtitles), with Francois Marthuret and Claude Marcail, 8:05, Wed/19-Thurs/20, **MURMUR OF THE HEART** (Louis Malle, 1971, in French with English subtitles), with Lea Massari, Benoit Ferreux and Daniel Gelin, 6 and 9:55, plus **GET OUT YOUR HANDKERCHIEFS** (Bertrand Blier, 1978), with Gerard Depardieu and Patrick Dewaere, 8, Fri/21-Sat/22, with Sat. matinee at 4, "Late Show," features **ROCK 'N' ROLL HIGH SCHOOL**, midnight, every Sat.

STAGE DOOR: THE INLAWS, plus **THE FRONT**, call theater for times

STRAND: A LITTLE ROMANCE (George Roy Hill), with Laurence Olivier, 1:20, 5:25 and 9 30, plus **LOVE AND PAIN AND THE WHOLE DAMNED THING** (Alan Pakula), with Maggie Smith, 11 20, 3 25 and 7 30, Fri/14, **THE CHINA SYNDROME** (James Bridges), with Jack Lemmon and Jane Fonda, 1, 5:10 and 9 20, plus **THE PARALLAX VIEW** (Alan Pakula), with Warren Beatty, 1:10, 3:20 and 7 30, Sat/15, **BEYOND THE POSEIDON ADVENTURE** (Irwin Allen), with Michael Caine, 3:05 and 9

CAPRICORN ONE (Peter Hyams), with Elliot Gould and James Brolin, 12 50 and 6 45, plus **DAMNATION ALLEY** (Jack Smight), with Jan-Michael Vincent, 11:10 and 5:05, Sun/16, **FEMALE TROUBLE** (John Waters), with Divine, 11 15, 2 45, 6 15 and 9 45, plus **JABBERWALK**, 1, 4 30 and 8, Mon/17, **EOUUS** (Sidney Lumet), with Richard Burton and Peter Firth, 11:20, 4 15 and 9 10, plus **WOMEN IN LOVE** (Ken Russell), with Alan Bates and Glenda Jackson, 2 and 7, Tues/18, **FELLINI SATYRICON** (Federico Fellini), 11:10, 2:50, 6:35 and 10:20, plus **SEBASTIANE** (Derik Jarman), 1:20, 5 and 8 45, Wed/19, **THE HAUNTING** (Robert Wise), 11 10, 4 20 and 9 30, **THE SPIRAL STAIRCASE**, with Oco-

thy McGuire and George Brent, 3 and 8 10, plus **THE NIGHTCOMERS** (Michael Winner), with Marlon Brando, 1 10 and 6 30, Thurs/20, **THE WARRIORS** (Walter Hill), 11 10, 2 50, 6 30 and 10 10, plus **IF** (Lindsay Anderson), with Malcolm McDowell, 12 50, 4 30 and 8 10, Fri/21, "Late Show," features **THE ROCKY HORROR PICTURE SHOW**, midnight, every Fri-Sat

SURF: DOWN AND DIRTY (Ettore Scola), with Nino Manfredi, daily at 7 15 and 9 30, with matinees Wed., Sat-Sun. at 2 30 and 5

U.A. STONESTOWN: (1) THE FRISCO KID, daily at 7 15 and 9 30, with matinees Wed., Sat-Sun. at 12 30, 2 45 and 5, (2) **A FORCE OF ONE**, daily at 7 30 and 9 30, with matinees Wed., Sat-Sun. at 1 30, 3:30 and 5:30

VOGUE: MANHATTAN, daily at 8 30, with Sun. matinees at 1:30 and 5, plus **ANNIE HALL**, daily at 6 45 and 10 15, with Sun. matinee at 3 15

WARFIELD: no movies this week

YORK: "24th St. Merchants' Benefit," call theater for details, 8 pm, Fri/14, **THE INNOCENT** (Luchino Visconti), with Giancarlo Giannini, Jennifer O'Neill and Laura Antonelli, 5 and 8 35, plus **SERVANT AND MISTRESS** (Bruno Gentilini), with Andrea Ferrel and Victor Lanoux, 3 20, 7 and 10 35, Sat/15, **THE WIZ** (Sidney Lumet), with Diana Ross and Richard Pryor, 1 30, 6 and 10 30, plus **HAIR** (Milos Forman), 3 45 and 8 25, Sun/16, **ZATOICHI'S FLASHING SWORD** (Kazuo Ikehiro), with Shintaro Katsu, plus **ZATOICHI'S A FUGITIVE** (Takuzo Tanaka), with Shintaro Katsu, Mon/17, **ERASERHEAD** (David Lynch), 8 40, plus **FREAKS** (Tod Browning), 7 30 and 10 15, Tues/18, **WHY DOES HERR R. RUN AMOK?** (Rainer Werner Fassbinder), with Kurt Raab, plus **SATAN'S BREW** (Rainer Werner Fassbinder), call theater for times, Wed/19, **NIGHTWING** (Arthur Hiller), 9 45, plus **PROPHET** (John Frankenheimer), with Robert Forrester, 7 and 10 35, Thurs/20, **A LITTLE ROMANCE** (George Roy Hill), with Laurence Olivier, 8 30, plus **WHO IS KILLING THE GREAT CHEFS OF EUROPE?** with Jacqueline Bisset, George Segal and Robert Morley, 6 30 and 10 30, Fri/21

EAST BAY

ACT CINEMAS: (1) LA CAGE AUX FOLLES, daily at 7 and 9, with matinees Sat-Sun. at 1, 3 and 5 and late shows Fri-Sat at 10 50, (2) **THE TREE OF WOODEN CLOGS**, daily at 8 30, with matinees Sat-Sun. at 1 30 and 5

ALBANY: BREAKING AWAY, daily at 7 and 9, with matinees Sat-Sun. at 1, 3 and 5 and late shows Fri-Sat at 10 50

BERKELEY: YOUNG FRANKENSTEIN, call theater for times

CALIFORNIA: call theater for titles and times

CAPRI: THE SEDUCTION OF JOE TYNAN, daily at 7 and 9, with matinees Sat-Sun. at 1, 3 and 5

CENTURYS: (21) THE VILLAIN, opens Fri/14, plus **HOT STUFF**, call theater for times, (22) **THE WANDERERS**, opens Fri/14 at 8, Sat-Sun. at 3 40 and 7 45, Mon-Tues. at 7 15, plus **BOULEVARD NIGHTS**, Fri/14 at 6 and 10 20, Sat-Sun. at 1 45, 5 50 and 9 55, Mon-Tues. at 7 15 and 9 25

CINE 7: THE SONG REMAINS THE SAME, plus **GIMME SHELTER**, call theater for times

ELMWOOD: LOVE ON THE RUN, daily at 7 30 and 9 15, with Sun. matinees at 2 15, 4 and 5 45

EL REY: DOWN AND DIRTY, daily at 6 and 8, with matinees Sat-Sun. at 2 and 4, "Late Show," features **THE ROCKY HORROR PICTURE SHOW**, midnight, every Fri-Sat

GRAND LAKE: LOVE AND BULLETS, plus **A FORCE OF ONE**, call theater for times

HILLTOP MALL: (1) RICHARD PRYOR IS BACK, daily at 1 30, 3 05, 4 35, 6 05, 7 40 and 9 15, (2) **LOVE AND BULLETS**, daily at 1 20, 3 20, 5 20, 7 20 and 9 20, (3) **THE MUPPET MOVIE**, daily at 1, 3, 5, 7 and 9, (4) **ROCKY II**, daily at 1, 3 10, 5 20, 7 30 and 9 45

NORTHSIDE: MURMUR OF THE HEART, daily at 6 and 10, with matinees Sat-Sun. at 1 50, plus **A LITTLE ROMANCE**, daily at 8 05, with matinees Sat-Sun. at 3 55, (2) **ANNIE HALL**, daily at 6 and 9 25, with matinees Sat-Sun. at 2 45, plus **MANHATTAN**, daily at 7 35 and 10 55, with matinees Sat-Sun. at 1 end 4 15

OAKS: (1) NORTH DALLAS FORTY, plus **HEAVEN CAN WAIT**, (2) **MEATBALLS**, plus **FOUL PLAY**, call theater for times

PARKWAY: (1) YOUNG FRANKENSTEIN, daily at 7 and 9, with matinees Sat-Sun. at 1, 3 and 5, (2) **NORTH DALLAS FORTY**, daily at 7 and 9 10, with matinees Sat-Sun. at 2 and 4 30

PIEDMONT: THE MUPPET MOVIE, daily at 7 and 9, with matinees Sat-Sun. at 1, 3 and 5

RIALTO: (1) GET OUT YOUR HANDKERCHIEFS (Bertrand Blier), with Gerard Depardieu, daily at 7 and 10 35, with matinees Sat-Sun. at 3 20, plus **THE TOY** (Francis Verber), with Pierre Richards, daily at 9, with matinees Sat-Sun. at 1 45 and 5 20, (2) **ROCKY II**, daily at 6 35 and 10 35, with matinees Sat-Sun. at 2 45, plus **STAY HUNGRY** (Bob Rafelson), with Jeff Bridges and Arnold Schwarzenegger, daily at 8 45, with matinees Sat-Sun. at 4 45, (3) **DOWN AND DIRTY** (Ettore Scola), with Nino Manfredi, daily at 6, 8 15 and 10 20, with matinees Sat-Sun. at 3 45, (4) **PHANTOM INDIA** (Louis Malle), daily at 6 30

ROXIE: DRACULA, plus **BUCK ROGERS**, call theater for times

SHOWCASE: (1) MANHATTAN, daily at 2 50, 6 25 and 10, plus **ANNIE HALL**, daily at 1, 4 40 and 8 15, (2) **FOUL PLAY**, daily at 2 45, 6 30 and 10 15, plus **MEATBALLS**, daily at 1, 4 50 and 8 45

SOUTHLAND CENTER: call theater for titles and times

SOUTH SHORE: (1) H.O.T.S., opens Fri/14, weekdays at 8 45, Sat-Sun. at 1, 4 30 and 8, plus **SEVEN**, weekdays at 7 and 10 30, Sat-Sun.

at 2 45, 6 15 and 9 45, (2) **REVENGE OF THE PINK PANTHER**, weekdays at 7 and 10 55, Sat-Sun. at 3 15 and 7 15, plus **MOONRAKER**, weekdays at 8 45, Sat-Sun. at 1, 5 and 9

TELEGRAPH: (1) "The Films of Humphrey Bogart," features **TREASURE OF THE SIERRA MADRE** (John Huston, 1948), with Humphrey Bogart, Walter Huston and Tim Holt, **THE AMAZING DR. CLITTERHOUSE** (Anatole Litvak, 1938), with Humphrey Bogart, Edward G. Robinson and Claire Trevor, plus **THE BIG SHOT** (Lewis Seiler, 1942), with Humphrey Bogart, Irene Manning and Susan Peters, (2) **THE THIN MAN** (1934), **AFTER THE THIN MAN** (1936), plus **ANOTHER THIN MAN** (1939), all directed by W. S. Van Dyke and starring William Powell and Myrna Loy, call theater for times

U. A. CINEMAS: (1) A FORCE OF ONE, daily at 1 45, 3 45, 5 45, 7 45 and 9 45, (2) **THE WANDERERS**, daily at 1 30, 5 45 and 10, (3) **THE KIDS ARE ALRIGHT**, daily at 3 45 and 8, (3) **THE VILLAIN**, opens Fri/14, daily at 1, 4 30 and 8, plus **H.O.T.S.**, daily at 2 40, 6 10 and 9 45, (4) **GOLDEN GIRL**, daily at 1 30, 5 25 and 9 35, plus **SEVEN**, daily at 3 30 and 7 40

UC THEATRE: DAWN OF THE DEAD (George Romero, 1979), 9 10, plus **NIGHT OF THE LIVING DEAD** (George Romero, 1968), 7 30, Fri/14, **WOODSTOCK** (Michael Wadleigh, 1970), 3 40 and 8 30, plus **CELEBRATION AT BIG SUR** (Baird Bryant and Johanna Demetrakas, 1971), 2 10 and 7, Sat/15, **BATTLESTAR GALACTICA**, **BUCK ROGERS**, **FLASH GORDON'S ROCKET SHIP**, plus **STARCRASH**, Sun/16, **SWINGTIME**, plus **THE STORY OF VERNON AND IRENE CASTLE**, Mon/17, **VIVA LA MUERTE**, plus **GUERNICA**, Tues/18, "A Whale Festival," features **GREAT WHALES**, **WHALES**, **DOLPHINS AND MEN**, **BELUGA BABY**, plus **WE CALL THEM KILLERS**, Wed/19, **THE TALL BLOND MAN WITH ONE BLACK SHOE**, plus **RETURN OF THE TALL BLOND MAN WITH ONE BLACK SHOE**, Thurs/20, **ROCK 'N' ROLL HIGH SCHOOL**, plus **AMERICANATION**, Fri/21, "Late Show," features **THE ROCKY HORROR PICTURE SHOW**, midnight, every Fri-Sat

Titles and times subject to change. Call theater to verify.
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EMPLOYMENT

CAREER SERVICES

Introducing:
The Career Concept



UNITED PERSONNEL
SERVICES OF COW HOLLOW

We find careers for people—not just people for companies. CAREER CONCEPTS does not use the traditional approach of simply filling job slots. We know from experience that an individual is happiest when placed in the field and career of his choice. To this end we make every effort to find just the right opportunity for each client applicant, even though it usually means more effort than simply filling a job order for a company

We look forward to working with you!

Call (415) 931-6860 for appt.

We are an equal opportunity employer.

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"Exploring the Hidden
Job Market"

September 5 and 13, 6-7:30 pm.

2398 Broadway, SF

CAREER DESIGN

Specialists in career transition and development
Ranny Riley & Associates
SEMINARS • WORKSHOPS • COUNSELING
UNCOVER OPENINGS!

Call Catherine Felz for reservations.
(415) 929-8150

Career Development

takes dedication and sometimes the help of a professional counselor. To get your career plans off the ground, contact one of our Career Services advisers. Say you saw it in the Guardian!

EMPLOYMENT WANTED

Bright, talented, attractive 30s w/it, published writer, public speaker, film historian, graphic artist, leftist activist and blythe spirit, needs p/t work with good pay. Will consider anything. Guardian Box 13-52-G

Art Fields/Skilled Trades

Signs, slide shows, films, photography, graphics, painting, carpentry, office work, maintenance. Hire capable SF Art Institute graduates, students. Call Placement 771-7020 x79

GIGS

Andean Music Specialist

Consultant, performer of Andean music needed. Knowledge and versatility in all Andean wind, string instruments. Fluent in Quechua, Spanish. Cell 863-9397

JOBS

Bona fide nonprofit organizations may list their paid employment positions here at no charge (up to 42 words per issue). Call 824-2506 for information.

Social Service

The Jewish Home for The Aged has full-time position for sheltered workshop assistant \$4.47/hr (involves heavy lifting) and one part-time position for Activity Program coordinator \$4.61/hr. Must be sensitive to needs of older adults. Contact Howard Lader 334-2500

Office manager for healing arts center. Book-keeping, typing, phone, PR 25 hrs/wk \$500 and classes. Start 10/20, est preferred. Photo and resume to HOC 2547A 8th St. Berk 94710.

People needed to work as attendants for disabled persons. Duties include personal care, home-making services, shopping and errands, transportation, etc. Part-time \$3.25-4.00 per hour. Interviews Thursday mornings at 9:30. Independent Living Project, 814 Mission, 2nd floor. 543-0223

Bookkeeper/Person Friday

Part-time, full-time position with growing audio and record company. Varied duties, pleasant working conditions, located in Noe Valley. Salary open. Resume important. 282-8000.

Very Attractive Women

for authentic wrestling tilts. Maximum weight 130. Will train Scott (707) 823-4207 after 6 p.m. Non-sexual

Secretary

Part-time to small publisher. Odd hours. Smart, organized, information freak. Lotsa typing and errands. 781-2121

Freelance Writers

and photographers wanted for articles on consciousness-raising topics, holistic health workshops, classes, communities, etc. Call Lifestyle at 824-2900

Mathematician

Socially oriented ecologically conscious residential educational community accepting applications for internships in the seemingly incompatible areas of math instruction for poor and minority children and building restoration. B.S. in Math for teaching positions. Stipends. The S.E.E. Learning Center. Call 642-3070 business hours. E.O.E.

Bay Guardian

TIPIST SUBSCRIPTION

Bay Guardian subscriptions needs fast (65 wpm), accurate typist 8-12 hours/week. Tues., Th., Fri., somewhat flexible hours, great job for student. Call Tom, M-F, 8:30 am-4 pm, 824-7660 for details

COORDINATOR GUARDIAN GRAPHICS

energetic, motivated person to bring in new accounts and manage typesetting service. Graphic skills, paste-up and knowledge of type essential. Willing to do initial sales, keep accurate records and coordinate production. 20 hours per week to start. Send resume to Jean Dibble, SF Bay Guardian, 2700 19th St. SF 94110

VOLUNTEERS

We need help with various, sometimes tedious tasks, weekdays. You receive a six-month subscription for every four hours of work, as well as a chance to make some interesting new contacts. To arrange a convenient time, call Eileen, Mon-Fri, 9 am-5 pm at 824-7660

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If for any reason you don't get the response you need, we'll run your ad 3 MORE times at NO EXTRA CHARGE!

This coupon entitles the bearer to one Guaranteed Guardian Classified Advertisement.



Clip out this coupon and mail or bring it to our office with your Private Party ad and payment for 3 consecutive insertions in Guardian Classified.

Commercial/Organization Rate ads, multiple transactions and Relationships classification are not eligible

Activist Health Care

Return group has jobs for organizer/fundraisers, experienced field managers in Oakland and new San Francisco offices. Special trainee's income benefits. Make muck for non-profit United Neighbors in action. 654-1797 or 653-1017

Housing Specialist

Full-time professional to develop new housing for frail elderly in San Francisco. Should have at least three years experience working with community housing groups, local, state and federal agencies. Salary \$17,000, call Legal Assistance to the Elderly 434-3895

Interviewers

Telephone, intercept, door-to-door to work on political and consumer research projects. Variable hours, intermittent basis. Good phone manner, legible handwriting, ability to commit to schedule. Basic rate \$3.50/hour. Richard Lee, Far West Research, 166 Geary Street (off Union Square), SF (415) 362-6947

Answering Service Operator

Mature, responsible male or female who likes to talk with people. Flexible hours and interesting clients in the health, growth, or esthetics community. Vicinity 3rd Ave. and Anza Street. Call for Lila at 668-7777, ext 307

Bookkeeper/Person Friday

Part-time, full-time position with growing audio and record company. Varied duties, pleasant working conditions, located in Noe Valley. Salary open. Resume important. 282-8000

Health Foods Store

Respected Marina natural food store requires full-time personable sales/stock person with some grasp of nutrition and food supplements. Telephone Nicolas at 921-1400

Teachers

Full and part-time salaried positions available. Teachers require BA and teacher's aides require Children Center Permit. Phone 661-7274

Writer

Bright, sensitive, free-lance writer/researcher. Oriental topics. Resume's unnecessary. Send writing sample to Immedia, 440 Davis Court, 304 SF CA 94111

LIVE-IN SITUATIONS

Live in housekeeper with nurses aide experience or equivalent for handicapped woman. Possible work weekdays with weekends off. Call 6-9 p.m. for information. 673-7824

VOLUNTEERS

College Activists

Friends Of The Earth announces its new college activist network. If you're a student, instructor, or would like to volunteer, call Robin Jackson, 495-4770

HOUSING & PROPERTY

COMMERCIAL SPACE

1,000 sq. ft. studio space available now \$250 plus utilities. Windows. 863-3126.

Sausalito office/studio. See at 200 Gate Five Rd #203 \$250/mo 707/823-0988

Space specifically designed for dark room. Noe Valley, \$50/mo., 826-6397.

Oakland art studio, skylights, has everything. Share 1600 sq ft with other artist, split \$300 rent, plus utilities. Excellent location, ideal for art classes. 834-4953

Theater available for workshops and performances. Lights, sound, and movie projection facilities. Above Board Theater 751-2168

COMMUNITIES

Commune

Communal household committed to open communication, co-operative living and emotional sharing has a vacancy for another member in its intentional family. \$140 plus 1/5 utilities. 566-2426

Two warm, caring straight men forming supportive, sharing, humanistic household in SF. Welcome children. Message—Eric 751-2169

HOTELS

Best Cheap Hotel

Guardian selection. 78—Obrero Hotel and Basque Restaurant. Bed & breakfast from \$15 single, \$23 double. Immaculate rooms, large breakfast, traditional Basque family-style dinners nightly at 6:30—\$6 plus tax includes wine. Reservations 986-9850

HOUSEHOLDS FORMING

Why Live Alone?

Are you a single man or woman, recently retired or nearing retirement? Why not live with others like yourself in a small group, sharing expenses, work, problems? Forming a study group to discuss this interesting possibility. Please call George Goldmark, 654-4025, for further information

Let's team together to find & share a house/flat—Noe/Eureka Valleys, Bernal Heights, Polero. I'm 35, straight W/M. Seeking responsible, honest, compatible M/F, 26-38, wanting to create a nice home. Rent up to \$275 each. Mike, 665-6290, keep trying

Professional man, 29, straight, seeks female roommate(s) to find/share apartment in SF. Neat, nonsmoker. Days 271-6639, eves or weekends 537-1882. Jerry

HOUSES FOR SALE

Sun Home

Open 2-5. 3095 Frye St., Oakland. Quality Mormon Temple area, 3 plus bedrooms, 2 1/2 baths. Dining and family rooms. Fully landscaped. Price reduced to \$135,000. Properties Unlimited, 530-2707.

HOUSESITTING SERVICES

Responsible employed housesitter seeks new SF location as of Oct. 1. References: Bob, PO Box 5118 SF 94101. 285-9854

INVESTORS WANTED

Real Estate Too Expensive?

Try cooperative investing. \$950 and up per share. Details (licensed broker) Box 305, Rte. 2, La Honda, Ca. 94020. 948-4958

RENTAL SERVICES

Computer Roommate

By phone, 7 days, 9 am-10 pm. Only \$5/month. Yellow-Phone Inc., 870 Market #612. 956-4357

SF Roommate Referral Service

\$7 fee. List your vacancy free. Over 100 vacancies. 610-A Cole St., 626-0606

BERKELEY CONNECTION

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And All Types of Shared Housing
Advertise Your Vacancies for FREE!
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COMPATIBILITY

How many times have you lived with a Roommate you *hated*? Wouldn't it be nice if there were a way to find out *before* you lived with someone:

- how financially responsible they are,
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- if your needs for privacy are similar,
- if your general attitudes are compatible?

NOW YOU CAN.

We will compare your Astrological data with your prospective Roommate's Astrological data and interpret it for you so you can make an intelligent decision. All this is available for \$5. Just write

COMPATIBILITY

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Please reply to box address only
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Need a Roommate?

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San Francisco Roommates Bureau

956-6499

RENTALS

Studio \$175/mo. plus \$175 dep. 148 Herman St. Available Oct. 1, 567-5167

Noe Valley. Separate room with cooking, bath facilities, opens to garden. \$175. With space specifically designed for dark room, \$200. 826-6397

Studios and one-bedrooms. \$250-\$355. Nicely renovated Victorian building. 312 Fillmore St. 621-3722, 543-2320

RENTALS TEMPORARY

Quiet Sublet

Sunny garden apt. on Russian Hill. Fully furnished. Comfortable 1 bedroom, fireplace, patio 2 mos. Sept. 22-Nov. 22, dates flexible. \$325/mo. eves. 776-0219, keep trying

Marina, large, sunny studio w/view. 10/8-10/27, \$100/wk. 931-5979, 626-2657

RENTALS TO SHARE

Room available in beautiful, quiet Berkeley Hills home for office, writing or other work space. \$100/mo. 527-7260

\$150, share 7 room flat with 1M/2F. Bush and Laguna, call Howard, 921-5305, 1-5 pm

Art director, 29, gay, seeks nice congenial person to share Buena Vista East area, Victorian flat, 6 rooms, Bayview, lots of sun, and one big friendly cat. \$255 includes util. Lee, for day, 543-3746, evening, 861-8924

Sunny room in large flat. For \$160 plus. We're two feminine and artistic women. 771-2220 eves

Roommate wanted, 30 plus, to share sunny 2 bedroom, 2 bath Noe Valley flat. Good transportation, fireplace, view. No pets. \$225 plus. 821-3810, 6-8 pm

Housemate needed. Beautiful house, near beach, excellent transportation. \$166. 566-8472

Professional man seeks sane, amiable person to share his four-bedroom Victorian house with him and one other. House is very sunny, with hardwood floors, fireplaces, a large kitchen, beamed dining room, backyard, deck and parking. Near UC Med Center/Golden Gate Park. Good transportation. \$250/month including weekly housekeeper (willing to discuss reduced rent in exchange for 3-4 hours per week of housekeeping and light gardening). Call 566-7520 evenings and weekends

One or two persons, 20-30 yrs. old to share large furnished 2 bedroom apartment on Stanyan across from GGP. \$175/275. Mitch 752-7731 or 433-0300

Photographer/writer with charming Berkeley Hills home seeks exceptional housemate over 30 for co-operative living arrangement, I'd like someone funny, smart, literate, direct, open, tidy, quiet, involved in work—who wouldn't? Room with deck bath, \$225 plus utilities, 2nd room also available—single parent considered. 527-7260

Spacious, Sunny

Woman over 30 to share spacious, sunny 6 room flat overlooking Dolores Park with warm, sharing, professional woman over 30. Non-smoker only—no pets. \$180 plus util. 431-6637

For City Sun Lovers

Large apt to share with 1 other person. Prefer non-smoker. No pets. \$140/util incl. 2 bks from Balboa BART station. Byron, 585-6726

Woman to share sunny 2 bedroom flat. Sunset area near G.G. Park. Garage, fireplace. \$190 plus util. Call Ron 665-5053

Looking For 1 More

Nice home, good location. \$150. M/F. 334-4716 or 566-0187, evenings.

\$250/month. Professional 40-year-old gay woman, civilized, sociable, & responsible has elegant 2-bedroom flat near Golden Gate Park. 1 block north of USF, to share with another responsible gay person. 751-1576, evenings.

Quiet, responsible, gay, professional woman seeking same to share 2 bedroom house with yard, garage, fireplace. Pets, okay. \$200 plus 1/5 utilities. 586-5034

M/F to share flat on Oak Near Laguna, \$125/month plus utilities. M-F 542-7122 (weekends/alt 10 pm.) 864-1855, Roland

Gentleman lawyer (51) will offer to neat lady of good grooming and taste separate room and bath in elegant Russian Hill residence in exchange for housekeeping or secretarial services. 965-5564 or 928-6182

Male wanted to share Telegraph Hill 3BR apartment, \$108. 982-4872

Spacious & sunny view flat on Twin Peaks. M/F to share with male. AEK, own bath. \$250. 626-1793

Want to live graciously in elegant house with well-educated, well-travelled housemate in mid-thirties? Seeking professional woman who makes a good friend to share house & Sunday NY Times \$300. Call Carol Wilder 751-1486, eves. wknds

Much better than average. \$127 plus utilities and lease. Sept. 15. Share with 2 women, 8 room Victorian with garage, garage in Mission Long-term for responsible, articulate, politically aware woman or man over 28, with energy to add to collective household. No pets or drugs. 648-2594. 10-moon

Woman 25 plus to share large Noe Valley/Mission flat. Quiet, responsible, non-smoker, no pets. \$175 includes util/deposit, 826-4890.

Relaxed, creative, pleasure/prosperity minded F/Cpl to share 7BR Victorian Ho, city view near GGPk. UCMC Goal: emotional & financial control over our lives. \$200. 665-0716

\$175 employed women 25 plus to share large furnished quiet flat. No pets. On 55 bus & #1 line. Good shopping. 567-8667

My cat and I are looking for someone to share our 2 bedroom townhouse apartment. The total rent is \$375 (including utilities), we have a private courtyard and patio. Garage space is \$25 extra. My home phone number is 567-1725. Ask for Katherine

RENTALS TO TRADE

Trade/Rent-Free Housing

Peninsula (25 minutes drive 280/101). Free-rent unfinished studio unit (part of house) in woods, secluded, quiet location for contractor willing to finish construction. Also, 3 bdrm unit (same house) to share-trade for suitable S.F. 1 bdrm (or shared unit). Single male (29) would consider trade for auto's storage space. Would you like to have country and city housing on shared basis? Compatible health oriented singles/couples only. Photo, details your lifestyle, to Guardian Box 13-52B

SPACE WANTED

Tennis pro, 30, seeks free accommodation in exchange for tennis lessons. Shawn, 848-5562, eves.

Large light room wanted in Mission by responsible male painter/cartoonist for studio, living space. Private or flatshare. 323-5020

Female singer, employed with piano seeks share with other straight woman, 25-40. Denise 752-0587

Male student needs room in household. Employed, quiet, responsible. Pay up to \$130/mo. Home 538-0168, work 652-7464. SF preferred

Professional writer seeks quiet place—sublet or permanent, to \$225. 664-0468, Larry

INSTRUCTION

DANCE

Theatre Dance Classes

Modern dance classes with an emphasis on character study through movement. Beverly Borough. 552-9411

Modern/Jazz Classes

Now at the San Francisco Conservatory of Ballet. Instructor Virginia Kester. Call 731-7755 or 863-2666

EARTHLY STUDIOS

SHERI GAIA, DIRECTOR

Former soloist with the Netherlands Dans Theater. Classes in Modern and Ballet. Call 626-4622 for brochure. 223 Mississippi St. S.F.

Betsy Kagan will be resuming advanced modern technique classes beginning October in Berkeley. 524-7798

Effort Shape Movement Analysis. Announcing courses: Introduction, Advanced, Fundamentals of Movement. Beginning in the fall. Call 524-7798 or 431-1171

LANGUAGES

Spanish Or Italian

All levels. Flexible hours and rates for business or conversation. Barbara. 397-1796

Bay Area Language Center

Spanish, French, Portuguese, Mandarin, Arabic, German, Italian, English. Conversation classes. BART location. 552-9899, 1-5

JAPANESE

Beginner class starts every month. Small classes—AM, evening, or Sat. Beginner class fee \$110 (16 lessons). Advanced classes, private lessons available.

JAPANESE LANGUAGE WORKSHOP. 16 California St., San Francisco, 956-8325. Near BART, ferry, buses, economy parking

MUSIC & VOICE

MUSIC THEORY CLASS

Learn the fundamentals of the written and spoken language of music. For musicians and vocalists.

- chords/scales
- sight-singing
- music notation

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Jazz Rock Guitar

Private lessons for all levels with Tad Lathrop. BA in music. Years of experience. 826-7412

Let Your Fingers Do The Picking

Very experienced instructor will teach guitar, mandolin, banjo, autoharp, ukelele, etc. What do you want to play? Ask for Tom, 826-2136, late afternoons

Classical Guitar Instruction

Experienced teacher w/BA in music. All levels welcome. North Berkeley area. Philip Johnson. 524-4557

Private Piano Lessons

Children and beginners a specialty. Reading, improvising, theory, technique. Sunset District. Call Helen at 564-7508

Piano instruction all levels. Comprehensive approach. Emphasizing practical knowledge and personal creativity. Theory, arranging, composition. David Fenwick—776-3740

Let Your Fingers Do The Picking

Very experienced instructor will teach guitar, mandolin, banjo, autoharp, ukelele, etc. What do you want to play? Ask for Tom, 826-2136, late afternoons

Private Piano Lessons

Children and beginners a specialty. Reading, improvising, theory, technique. Sunset District. Call Helen at 564-7508

Banjo Lessons

For 5 string banjo, clawhammer/frailing style. Beginners, intermediate, advanced. Instructor is performer/recording artist Kate Brisson of Any Old Time String Band. Cost is \$5 per 1/2 hr. paid monthly (\$20 per mo.) Phone 387-9648 (SF)

Vocal Coach—Jazz, Rock, Pop

Breathing, articulation, mike technique, stage presence, etc. Private sessions. Beginners & advanced. Special rates for groups. Ann Channin, 647-0730, SF

Sing With Us!

San Francisco Community Chorus auditioning new members, all voices. Friendly group, exciting music. Call 647-6015

Piano Lessons

Berklee graduate, studying with Sylvia Jenkins. All levels, also theory, composition. Charles Hiestand. 922-3138

Learn violin/music theory. All ages & levels welcome. Professional, experienced teacher. Call Donna Lerew—free consultation. 922-6651

Guitar Instruction

Relaxed lessons in rock, jazz, & blues styles. All levels. 10 years experience. Convenient Berkeley location. Jamie 848-3571

Guitar Instruction

by "fine versatile guitarist" (SF Chronicle). Suited to your goals and level. Marc Dobner Studio 673-6023 x6

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Ju-Jitsu Self-Defense & Zen Meditation

Instruction by Master Duke Moore, Ninth Degree Black Belt. Excellent instruction in:

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- Defense against knife, gun & club
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Classes are held Sundays beg. Sept. 2

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• 1-2 pm: Ju-Jitsu Self-Defense

Tuition \$25/month. New courses start every 3 months.

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For all ages and lifestyles. Free information and referral switchboard—A non-profit educational community service.

INTENSIVE VOLUNTEER TRAINING IN THE MOST ACCURATE SEX INFORMATION AND COMMUNICATION SKILLS—STARTS SEPTEMBER 29

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PUBLICITY:

How To Get It • How To Use It

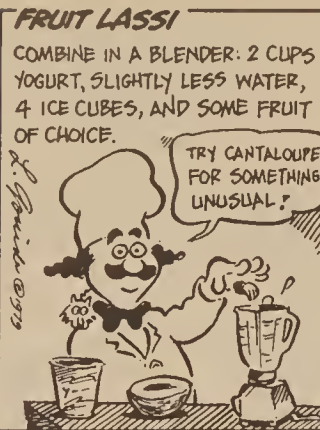
Learn the who, what, when, where and why of publicity in an intensive workshop designed for individuals promoting their own organizations as well as those interested in public relations as a career.

Friday, Sept. 28, 9:30-5:30

\$95 includes lunch and materials.

THE ORSBORN GROUP

The Cartoon Kitchen



by Larry Gonick

Woman wants other "nitty" woman sensitive, aware attractive and professional Guardian Box 14-04-A

Attention All Women:

Tall, affectionate, white male, mid 20's, looking to share a non-demanding affair with normal or oversexed women (any age), single or married, for movies, dining, intimate touching, and making love. Sense of humor desired. Photo, phone appreciated Guardian Box 13-52-E.

I'd like to meet tall (5'11" & over) attractive Christian W/M, 35-42, interested in eventual marriage & having child I'm 35, single, tall, attractive, happy, stable & sometimes shy. Photo & phone number with reply appreciated Guardian Box 13-52-A

Slim, white male, 24, interested in meeting women 20-35 for good times, companionship, dating. Guardian Box 13-52-D

W/M, 32, from North Carolina, seeks attractive woman who enjoys sports, dancing, movies, drinking, weekend trips, doesn't mind a smoker and looking for a lasting relationship. I'm a professional, work hard, a lot of ambition, enjoy the country club lifestyle. Please reply with photograph and phone number. Guardian Box 13-52-C.

White male, Mid-50's. Looks younger. Slim, neat, educated. Wishes to meet couples for close relationship. Bay Area Guardian Box 13-51-B

Sincere, playful, warm, nice-looking (jeans/T-shirt) W/F, 36, seeks similar, supportive, feminist, nonsmoking W/M, 30-50, for occasional relationship companionship downtown (his treat) and possible friendship/intimacy. Write Nancy (including address). Guardian Box 14-01-C.

TV or me? Friendly? Available? 35+? Joy, Box 31332, SF, CA 94131. (+ Stamp)

Attractive SF W/M, 36, intellectual, gentle, with sense of humor. Enjoys shows, weekend trips, personal growth, seeks delightful, shapely younger woman with warmth and sincerity. Guardian Box 13-52-F

More or less 43 W/M professional, tall, conservative, separated, lonely, affluent, discrete, wants to meet lady with intelligence and sense of humor. I enjoy almost anything, but nothing to excess. Objective is a quiet relationship, but your marital status is irrelevant. Please send details to Guardian Box 13-51-A

Uncharacteristic Daring

I am a shy, ectomorphic 6', W/M age 30. I want to be enslaved by a women's inspiration in a love relationship of liberating intensity. I need her disbelief to dissipate my self-doubt. I need her rarely to compliment me and never to come to my rescue. I want her to give me the pleasures of touching, feeling, seeing the beauty I know in her. POB 2221 Stanford, CA 94305.

Attractive, sincere woman, 30's, gentle, strong, assertive; professionally and artistically involved, interested in language, classical music, personal growth, foreign travel, tennis, hiking, seeks man with similar qualities and compatible interests for honest relationship. Guardian Box 13-51-L

Highly Conscious, Sexy, Ethical, powerful, sensitive man open to intense feeling and vulnerability, able to see others deeply and accept them as they are, definitely imperfect, human, and frail; brilliant/creative mind and strong, beautiful body—seeks similar, spiritual, slenderish, firm-breasted, natural feminine woman (18-31) for committed, monogamous relationship. I know, love, and respect the woman and child within me, and husband them as the sun her flowers. I live in a secluded cabin in a wood, laugh at life and myself, and sing this song to you. I'm financially successful, and intend to build our own home in a natural or wilderness area. Carl (12/11/42, 6', 150#); mathematician, counselor, astrologer, poet, dancer, truck driver. Guardian Box 13-51-K.

Penitentiary Ambassador

W/M, 22, serving equally murderous life sentence for realty contact via clever woman not educated past her awesome potential. Taylor, #B-98673, Box 600, Tracy, CA.

Philosopher, classicist, musician, editor, writer, 29, Jewish, Ph.D. cand., attractive, wry, tender, serious, hip, cultured, loves jazz and classical music. S.F., seeks sophisticated woman 27-36 for romance. Guardian Box 13-51-D.

Kind, giving, contemplative, active, creative W/M 50 seeks companionship and caring with warm woman. Appreciate sensitivity, work involvement, and the courage to discover. Fond of brunettes, tall figures, sensual awareness, and quiet togetherness. Enjoy children and elderly. Yes, sometimes I ski, fish, backpack, and enjoy the mountains. But always I love having my back rubbed Guardian Box 14-01-D.

Missed-girl friend desired by professional W/M 53. Character important, looks not. Must be 25-45, warm, giving, sincere, relaxed with sense of humor. Guardian Box 13-51-M

Right Woman Is Hard To Find

W/M, 5'11", 36, attractive, warm, sensitive, gentle, intellectually inclined, hardworking, somewhat serious, aware of his male ego and very much in the process of opening up to being vulnerable in relationship; established professionally, brings domestic skills of home remodeling and cooking, seek W/F, 25-35, attractive, slender build with shapely bust and butt and in good shape physically, who is emotionally expressive, intellectually inclined, fun-loving, playful, soft, nurturing, affectionate, warm, aware of any idealized expectations of men and the problems that arise in any tendency to cater to and protect the male ego; finished with any need to struggle with the male ego and learning to take responsibility for and openly assert his own needs without his guesswork, established in any profession or work with satisfaction; and brings domestic skills of sewing, cooking and plants. I am looking for a committed, mutually nurturing companionship involving mutually shared responsibility for creating satisfaction and working through difficulties of a life-style involving fulltime parenting and fulltime work with a basic preference for North Bay country living over city life while spending occasional weekends in the city for its cultural aspects, and sharing as many of the following activities as possible in order of importance: sex, relaxed intimate conversation, social get-togethers with mutual friends, outdoor activity and sports, cultural events, traveling, improvisational dancing together, playing music, and household projects. Must be non-smoker, light-drinker at most, health conscious in diet, without children. As you read this, if you feel the spark of excitement/fear in reaching out to genuinely take the risk, please write with description of your ideal partner and your specific thoughts, feelings and facts regarding each aspect of description above which is an ideal and perfection not expected. Lets spend time together to see if we connect in the more important ways which cannot be described in words. Photos would be appreciated in favorite attire for evening and casual. Write Guardian Box 13-51-H

Sincere Interesting Scotsman

into music, hiking, massage, and much more seeks broad-minded lady 18-40 with sense of humor prefer evening worker in San Francisco. Alan Box 16379 SF 94116

Professionally stable 29 year old white man looking to meet nice young woman interested in sports, outdoors, plants, animals, or whatever. Let's gradually get to know each other and see what evolves. Guardian Box 13-51-J

Energetic senior woman artist seeks Bach loving gentleman companion for sketching, dancing, badminton and pleasantries. Guardian Box 2-B

WM 29 6'3" landscape gardener ambitious, enjoys outdoors, movies, sports, honest communication. I am looking for marriage minded gal 18 to 36 who values a man who cherishes honesty openness and a 50-50 partnership in marriage. Not the type who needs a ad, but its hard to find the right person. Please send photo, any race. Reply Guardian Box 13-52-J

W/M 30 reasonably attractive, recently separated, former political activist, enjoys movies, music, dining out and travel seeks warm attractive, intelligent woman for companionship, support and good times. Guardian Box 13-52-I

Very attr intel ygy lady seeks kind interesting airline exec for dates. Dee 625 Post Box 568 SF

Very attr bf F seeks same 25-40 Laurie 625 Post Box 568 SF

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PHOTO BY TOM COPI

Though Mitchell has put out a tremendous amount of first-rate material over the years, little of it seems dated in any way.

JONI MITCHELL

THE HIGH PRIESTESS COMES BACK INTO HER OWN

BY BLAIR JACKSON

Although there are few singers or songwriters I admire more than Joni Mitchell, I confess that I went to her recent show at the San Francisco Civic Auditorium fully expecting to walk away disappointed. I had seen her perform three times in the past year—twice at last year's Bread and Roses Festival, where she unveiled her collaborations with Charles Mingus for the first time, and most recently at the Berkeley Jazz Festival, once again showcasing her Mingus material. Each of those appearances was mildly depressing. Although billed a headliner each time, Mitchell played sets that were briefer (about half an hour) than most of the acts that preceded her. Her tributes to Mingus seemed dense, remote, inaccessible. The occasional nod to her past work was offered only grudgingly by Mitchell, who was determined to establish her credibility as a jazz singer and composer at those concerts.

When I saw the lineup of Mitchell's band for this current tour—her first in five years—I was, like most people, impressed that she could collar such an impressive array of talent for her show. Guitarist Pat Metheny has become a major star himself in the past year and could easily tour as a headliner in moderate-sized halls. Jaco Pastorius, bassist of Weather Re-

port, is acknowledged as one of the most important figures in contemporary jazz bass. Add to this Metheny's exceptional (and underrated) keyboard partner Lyle Mays, sax player Michael Brecker (who seems to play on about half the albums that come out) and drummer/percussionist Don Alias, and you've got one hell of a good band. But I was still skeptical. After all, Mitchell was accompanied at the Jazz Festival by Pastorius, Herbie Hancock and Tony Williams, and her set was unfocused, marked by a lack of instrumental depth (!) and in places actually boring. I had no sense that there was any *ensemble* work going on.

But any preconceptions I had about what her Civic show would be like were crushed as soon as Mitchell and company bounded into "Big Yellow Taxi" to open the concert. Mitchell's singing and playing were filled with a genuine enthusiasm I had seen only rarely at her other recent appearances. Metheny was unleashing gorgeous, ringing fills under the main melody that sounded like Metheny playing Metheny rather than Metheny playing Mitchell. Mays added a strong undercurrent on synthesizer. Jaco's bass popped and rolled above Alias's nifty drum work. In short, it was obvious from the first note that this was a true band at work, not just a conglomeration of superstars. Miraculously, every player was able to showcase his own strengths in his own style while still being true to Mitchell's compositions. That says much about the care Mitchell put into choosing the musicians for this tour.

She followed "Taxi" (one of her few real "hits") with more old material—"Just Like This Train" and "Free Man in Paris" from *Court and Spark* (the latter song featured a blistering sax solo by Brecker) and "Coyote" from *Hejira*. The reading of "Coyote" really showed the specialness of Mitchell's band, as Pastorius and Metheny playfully tossed little bursts of colorful harmonics at each other while Mitchell charged through the song in a fairly straightforward manner.

A lengthy segment devoted to the Mitchell-Mingus version of "Goodbye Pork Pie Hat" and "Dry Cleaner from Des Moines" (both of which appear on Mitchell's recent *Mingus* LP) tested the audience's appreciation of Mitchell's more recent output. To its credit, the crowd was quiet and obviously appreciative, even of Joni's most inaccessible material. The slower version of "Pork Pie" was easily the best I'd seen her perform, and while she could not match the brilliance of the album's arrangement on "Dry Cleaner," the song never fails to tickle an audience. It is one of the wittiest compositions Joni has ever written.

In between those two songs, we were treated to an exhibition of hazz excess, courtesy of Jaco, the Clown Prince of Bass. This was the third time I had seen what is spoken of in reverential tones as *The Solo*, and I must say, Jaco's schtick is getting a bit tired. The first time I saw *The Solo* with Weather Report, I was completely blown away, but the next two times I began to realize there is relatively little spontaneity in it—he *always* does his fuzzed, extrapolation on the main

theme of Hendrix's "Third Stone from the Sun," and he *always* ends the solo by whipping his bass with a strap. Thank you, Ted Nugent.

The solos by the other players in the band were considerably more interesting. Metheny's beautifully lyrical and melodic solo evolved from Joni's lovely "Amelia" (again, from *Hejira*). He showed once more that he has few if any peers when it comes to mixing speed, technique and expressiveness. Mays's synthesizer backup during Metheny's solo was tasteful and understated—you could tell the two know each other's playing well. Brecker's flight, following "Dry Cleaner," was explosive and much more "outside" than I would have expected from a player who generally plays in a fairly commercial mode. Alias took his solo on congas rather than drums and demonstrated the depth a really good percussionist can get out of congas. Though long, his solo was highly varied, displayed considerable passion and was, on the whole, more interesting than Jaco's pyrotechnics.

Alias was then joined onstage by Metheny, Mays and Pastorius, each playing a different percussion instrument, and Mitchell, guitarless, for a spicy, driving version of "Dreamland," the only song Mitchell performed from *Don Juan's Reckless Daughter*, my favorite Mitchell album. Joni tried to get the crowd singing on the song's chorus, but with little success. After wonderful, instrumentally varied versions of "Black Crow" and "Furry Sings the Blues" (both from *Hejira*), Mitchell managed to get the crowd singing on the refrain of "God Must Be a Boogie Man," a song about Mingus from the *Mingus* album.

It is a shame that Mitchell chose to end the show with an out-and-out rock and roll version of *Court and Spark's* "Raised on Robbery." It was well done, but in the context of an entire evening of jazzting tunes, the rocker seemed out of place and an almost gratuitous way to end the show.

The bad taste that song left vanished quickly, though, when Mitchell was joined on the first three encores by the Persuasions (who had opened the show) for a stirring, emotion-filled a capella "Shadows and Light." On *Hissing of Summer Lawns*, Mitchell double-tracks her own voice to achieve the gospelish sound. Imagine it with the mighty Persuasions singing perfect five-part gospel harmony under Joni's lead and Lyle Mays offering grand synthesizer swells between verses! It was the most affecting song performed all evening.

The final two encores featured Joni alone, first on a moving piano-dominated version of *Blue's* "The Last Time I Saw Richard," and then, accompanying herself on guitar, "Woodstock," which still sounds great (and charmingly naive) ten years after it was written. And that is the key to Mitchell's success in many ways. Though she has put out a tremendous amount of first-rate material over the years, little of it seems dated in any way. She has never been a slave to song styles, opting instead to forge her own direction. At the Civic, she showed that the continuum that we call Joni Mitchell Music is exceptionally broad and unbelievably rich. ■

ments that would lead an attorney familiar with the litigation to tell the Guardian, three years later, that "the judges have an emotional response to the I-Hotel case. I've never seen such surprisingly negative results as I have on this one." SF Superior Court Judge Ira Brown starts the anti-hotel ball rolling in fine form: when a jury can't decide whether to allow Four Seas to evict the tenants, Brown steps in and acts as the "13th juror," ordering a verdict for eviction. His May 15 ruling provides for a July 15 eviction date.

There is no eviction in July or any other month this year, however, because the man responsible for the job—Sheriff Richard Hongisto—claims that the widespread pub-

lic support that has been developing for the hotel will mean that an eviction attempt could lead to a bloody confrontation. He says he wants more time and manpower before proceeding.

Meanwhile, at the end of July, Mayor George Moscone introduces his save-the-hotel scheme: the SF Housing Authority will buy the building from Four Seas, using city money and exercising its powers of eminent domain, if necessary. The IHTA will then buy the building back from the city, operating it as private low-rent housing. Even though this means there would be no cost to the city for providing a service many people believe should be publicly funded, the supervisors

initially balk before agreeing to the plan in the late 1976.

Four Seas, however, doesn't agree. Although the city offers it a return of more than 50% on its 1973 purchase price of \$850,000, the corporation refuses to sell. In December, the Housing Authority votes to proceed with eminent domain action. By this time, in October, Superior Court Judge Byron Arnold has ruled that the city's Board of Permit Appeals had no jurisdiction when it ruled, in March, that Four Seas' demolition permit had expired. (Arnold doesn't clearly state that the permit *hasn't* expired, but his ruling keeps the permit alive.)

1977

Heavy action in the courts:

- Jan. 10: Judge Brown sentences Sheriff Hongisto to jail for contempt of court for delaying the evictions.

- Jan. 11: Four Seas starts legal action against the Housing Authority to block its eminent domain action.

- Jan. 17: Judge Brown orders a temporary stay of eviction, since continuous demonstrations make it clear that Hongisto was correct: there *will* be the possibility of violence if eviction proceeds.

- April 29: Hongisto begins his five-day stay in the San Mateo County jail.

- May 2: Judge Arnold, who had been scheduled to hear the eminent domain case (and who had already ruled in favor of Four Seas on the demolition permit), suddenly disqualifies himself only two weeks before the court hearing—and just a few days after a Guardian article revealed that he is the biggest real estate operator on the Superior Court bench.

- May 27: Superior Court Judge Charles Peery, replacing Arnold, makes it three judges out of three on the side of Four Seas: he rules the eminent domain action is illegal.

- June 3: Even though Peery's action was just a Memorandum of Intended Decision, not the decision itself—and even though the Housing Authority was *appealing* Peery's decision in any case—Judge Brown promptly lifts his earlier stay of eviction, ordering the sheriff to proceed or go back to jail.

In other action during this busy year:

- In June, the hotel is listed on the National Register of Historic Places maintained by the National Park Service in Washington, D.C. This doesn't protect the building from demolition, but it does provide for substantial tax benefits to anyone who preserves it rather than tearing it down.

- Aug. 4: More than eight years after the first threat, the eviction finally takes place, with several hundred police and sheriffs clearing their way through thousands of demonstrators to remove the 30 or so tenants who remain.

- Aug. 5: Always vigilant in the cause of destroying the hotel, Four Seas attorney William Bush fires off a quick post-eviction letter to the Keeper of the National Register, asking that the hotel be decertified. His request is denied.

- Aug. 26: U.S. Sen. Frank Church, chairman of the Committee on Aging, and ranking Republican Sen. Pete Domenici come to San Francisco to investigate the Aug. 4 eviction. In a joint statement, they say that "the International Hotel became the focus for confrontation because of the severe shortage of decent and affordable housing for low-income elderly in the San Francisco area. The situation is particularly severe in the Chinatown community, where more than 2,000 units of housing stock have been destroyed but not replaced over the past ten years, and where more than half the remaining stock consists of small single rooms in generally substandard residential hotels."

- Sept. 8 and 19: On two separate occasions, police are called to the hotel because the Four Seas contractor is preparing to start demolition despite a city stop-work order that blocks it. In the second incident, a police officer draws his gun and aims it at a bulldozer operator before work is stopped. The contractor, Fred Grange, is placed under arrest. Early in the new year, he is jailed, and Four Seas is fined.

- Nov. 8: San Francisco voters overwhelmingly reject Proposition U, which would have the city purchase the hotel outright, without any buy-back requirement. In the aftermath of this vote, then-Sup. Dianne Feinstein prepares to ask the supervisors to abandon even the buy-back plan; the mayor's office persuades her to await the outcome of litigation on the eminent domain case.

1978

A relatively quiet year at first, as the litigation proceeds. Then:

- Oct. 6: Four Seas files a civil suit against the city and Hongisto personally, charging he willfully disobeyed eviction orders. The suit claims \$150,000 damages from the city, \$1 million from the former sheriff. The city attorney's office declines to represent Hongisto, even though he had been acting in his official capacity at the time.

- Oct. 16: The state Court of Appeal upholds Judge Arnold's 1976 ruling on the demolition permit. City Attorney George Agnost, whose office had been representing the Board of Permit Appeals in the case, now decides to abandon the hotel and not appeal to the state Supreme Court.

The demolition of the I-Hotel marks the symbolic final blow in the destruction of a unique ethnic neighborhood: Manilatown

- Nov. 27: Attorneys for the IHTA do plan an appeal, and are preparing to file today. But they, like the rest of the city, are thrown into shock and chaos by the City Hall murders of Mayor Moscone and Sup. Harvey Milk, and so their legal papers don't reach the Supreme Court clerk's office until shortly after the 5 p.m. deadline. Normally, extensions are freely granted in such instances—but not for the I-Hotel. The demolition permit case is closed.

1979

In a series of dramatic and courageous but ultimately futile votes, the Board of Permit Appeals attempts to reassert its 1976 ruling that the demolition permit had expired, and also to rule that in any case the illegal demolition attempts by Four Seas, plus the fact that the eminent domain case is still under appeal, should now invalidate the permit. (For full details, see Bay Guardians for early 1979, especially Jan. 11 and 18.)

On Jan. 29, the supervisors pass a rather mild resolution that at least puts them on record against demolition and in favor of the original buy-back plan; this resolution is prompted in part by the recently released John Sanger Associates feasibility study demonstrating that the hotel could be restored and run as private low-cost housing at no cost to the city. But the resolution comes a bit late: demolition work began on Jan. 16, and by mid-February the crucial structural demolition is done and the building is described as 80% destroyed. A freelance crew working for the Grange Debris Box & Wrecking Co. continues the job at a snail's pace, avoiding confrontation by working from the inside, leaving the front facade standing until the bitter end. Finally, in late August 1979, more than a decade after the struggle began, the facade itself falls—and the International Hotel is no more.

(Ironically, at the end of July—just as the workers were ready for the final demolition—the state Court of Appeal at last began considering the Housing Authority eminent domain case that had been before the court for more than two years. Obviously, even a favorable decision would be far too late to save the building—although it might help save the land.)

Successful struggle to save the hotel
of Manhattanization

FOR THE NATIONAL HOTEL, 1979



REQUIEM FOR THE I-HOTEL, 1907-1979

AN I-HOTEL ENEMIES LIST

Who was who in the real-estate screw-up of the decade

BY WILLIAM RISTOW

It is easy to say who has suffered from the demolition of the International Hotel: the elderly tenants who lived there, more or less in peace, until 1968, and who were then harassed for nearly a decade before finally being evicted in 1977.

It is much harder to say who has benefited. None of the city's elected officials, for example, ever made demolition of the hotel a key plank in their political platforms, and so none can really be said to have gained—although we thought we heard a large sigh of relief coming from the mayor's office when the last brick hit the ground.

Even the Four Seas Investment Corporation, owner of the property and thus the putative victor, doesn't come out looking particularly fortunate: the company has invested what must amount to many tens of thousands of dollars in legal fees over the course of the hattle, and it is left with very uncertain prospects for future development. With the city in the midst of a politically portentous housing crunch, there is tremendous pressure to develop the land for housing—particularly of the low-cost variety—rather than for some high-profit commercial use. Additional years of wading through planning permit applications, environmental impact reports and the like seem an almost foregone conclusion for any such development.

It is hard to escape the conclusion, in short, that this whole decade-long affair has been a tragic waste—that the odds now favor reconstruction of low-cost housing of some sort on the site, and that all that has been accomplished has been the disruption of some impoverished elderly citizens' lives and the enrichment of some well-off attorneys' pockets. If that is the case, certain individuals bear significant measures of blame for the monumental real-estate screw-up. To name a few of these enemies of the I-Hotel:

- **Mayor Dianne Feinstein.** She took over the office of the assassinated George Moscone claiming that she would try to stay close to his plans for the remainder of his term—but then she coldly and quickly abandoned the hotel, which had long been one of Moscone's causes. Shortly after Moscone, as mayor, had worked to find a compromise proposal that would allow the tenants to purchase the hotel and live in it at low rent, using city money for the initial costs, Feinstein, as president of the Board of Supervisors, was talking about revoking the city's commitment to the plan. When she took over the slain mayor's office, there was no doubt of her position: officials at City Hall recall her jaw setting in anger at the mere suggestion she might help postpone

the demolition until the conclusion of the city's litigation in the case.

- **City Attorney George Agnost.** Possibly hotel enemy No. 1, Agnost was in a position at the end of 1978 and the start of 1979 to vigorously pursue litigation that could have postponed and possibly blocked demolition. But instead of acting as an advocate representing his client—the City and County of San Francisco, which was on record favoring the saving of the hotel—he acted as independent judge and jury, determining the case wasn't worth continuing. He so advised Mayor Feinstein, providing her with a convenient out: her hands were tied, she said. She couldn't help the hotel even if she wanted to, since her attorney had advised otherwise.

Agnost, meanwhile, was wringing his hands and protesting that he felt a deep sense of moral support for the tenants and thought it was terrible what had happened to them, but that he just had to follow the dictates of the law as he interpreted it—in favor of Four Seas, in decision after decision. One attorney close to the case who watched Agnost in action branded his behavior as "hypocrisy, pure and simple."

- **William Bush, Four Seas attorney.** "I do want to salute the proponents [of the hotel]," Bush remarked early this year. "I admire your tenacity. I admire your courage. I admire your conviction." His admiration for the hotel tenants and their supporters hasn't kept him away from his real work, however, which has been to devote his undivided attention to the matter of getting those tenants out of the hotel, getting that hotel torn down, and pushing aside anybody that gets in the way.

While the hotel supporters have had to

rely on a constantly changing battery of public-interest attorneys, each of whom must learn the ropes from the start, Bush has churned along—through public hearings, court orders, civil suits against Sheriff Hongisto for not evicting the tenants fast enough, and even a futile attempt to get the hotel's name taken off the National Register of Historic Places. No detail, apparently, escaped his attention.

Ironie footnote: Bush works for the law firm of Hanson, Bridgett, Marcus, Milne & Vlahos. According to the Martindale Hubbel legal directory, the leading clients of this firm that has been so dedicated to the eviction of elderly Filipino tenants include at least two organizations that might raise their eyebrows at this sort of action: the American Association of Homes for the Aged and the Hebrew Home for the Aged.

- **Fred Grange, demolition contractor.** In a sense Grange is a pawn more than a full-fledged enemy. *Somebody* would have been hired to carry out the demolition of the hotel, after all. But he qualifies because of his excessive zeal. In private, Grange talks long and eloquently about his support for the goal of housing for the tenants, and he complains bitterly (and with some accuracy) that he was caught in a bind when the city ordered him not to proceed with demolition and Four Seas threatened him with a breach-of-contract suit and heavy damages if he *did* proceed.

But then, late last year, it looked as though Four Seas was going to take the contract away from him and give it to the Cleveland Wrecking Co. Later, Grange described how he fought to *keep* the contract: the I-Hotel was "my Moby Dick," he said, and he went so far as to hire a private investigator to take his case directly to Four Seas boss Supasit Mahaguna in Hong Kong when the local Four Seas attorneys wouldn't talk to him. He saved the contract and landed his Moby Dick, but not without his own Ahab-like loss. On Feb. 22 the Contractors State License Board revoked his license for 30 days and placed him on probation for a year. The punishment, still under appeal, resulted

from his illegal demolition attempts back in 1977.

- **San Francisco Judges Charles Peery, Byron Arnold, Francis Mayer and Ira Brown.** As one attorney familiar with the San Francisco courts said, "The judges have an emotional response to the I-Hotel case. I've never seen such surprisingly negative results as I have on this one." See accompanying story for details of how, in case after case, the judiciary has consistently slapped down order after order against the tenants and in favor of Four Seas. Judge Arnold deserves a special mention, as the major real-estate operator who nevertheless felt comfortable ruling on this important real-estate case.

- **San Francisco's liberal politicians.** Not enemies, exactly, but not very good friends of the hotel either have been such elected officials as Reps. John and Phil Burton and various members of the San Francisco Board of Supervisors. The I-Hotel was a favorite cause over the past decade among liberals who wanted to pay lip service to something, but very few politicians went any farther than that—for example, by lobbying aggressively with the city government (particularly the mayor and the city attorney) when the going in the courts was particularly tough.

The Board of Supervisors, which was on record for more than a year in favor of saving the hotel, did nothing in support of that position during the critical months at the end of last year when George Agnost and Dianne Feinstein were cranking up the wrecking ball. The Burtons (John had told the Guardian that he had had a "warm spot in my heart" for the hotel since 1966) basically gave up the cause after the eviction in 1977, even though the hotel might well have been saved and returned to the tenants during the 18 months that elapsed before demolition finally came this year. It might have been saved, that is, if some of the hotel's well-placed friends had exerted anywhere near the amount of energy as did its enemies. ■



The last demonstration for the I-Hotel, Dec. 17, 1978.

CANCER COUNTY?

After two years of efforts to sidetrack it, a major government study of cancer incidence in Contra Costa County is under way

BY DAVID TALBOT

For the last 24 years of his life, John Muir, the world-renowned conservationist, lived in a handsome two-story ranch house near Martinez, the capital of Contra Costa County. Life in Contra Costa seems to have agreed with Muir. His journals and letters from the period are laced with glowing references to the county's natural wonders. But if Muir were to come back to life today, he would hardly recognize the place.

Since Muir's passing, Contra Costa has become a major industrial center. The county is dotted with five oil refineries, more than 45 chemical plants and several toxic waste dumps. Where there is industry, of course, there is pollution. According to the latest Bay Area Air Quality Management District statistics, Standard Oil of California's Richmond refinery—the largest in the area—dumps 65.9 tons of pollutants into the air per day. Shell Oil's Martinez refinery, which is within sight of Muir's old ranch house, emits 43.5 tons of air pollutants daily. Between 1972 and 1975, Contra Costa industry as a whole was responsible for an average of 68% of the total air contaminants emitted from major sources in the San Francisco Bay Area.

Until recently, Contra Costa residents accepted the cluster of oil refineries and chemical plants as part of the terrain. The stacks and plumes of smoke were an eyesore, and the pungent odors were a nuisance. But, after all, these facilities were essential to the economic health of the country. These plants also processed a variety of fuel oils, lubricants, plastics and chemicals that the nation could not seem to live without.

But in the last several years, there has been growing concern in Contra Costa about industrial pollution and its impact on the public's health. In 1975, the U.S. Department of Health, Education and Welfare published a cancer atlas that showed the death rate from lung cancer in Contra Costa exceeded state and national averages. Two years later, a National Cancer Institute study found abnormally high death rates from cancer of the lung, nasal cavity, sinuses, skin and testes in 39 counties where oil refineries were located—including Contra Costa.

Many Contra Costa residents now suspect that the pollution which they once took for granted may be killing them. "There is never a clean, healthy odor out here," says Gerrie Kretzmer, a 14-year resident of Point Richmond, a small community wedged between the Bay and Standard Oil's sprawling refinery. "The air hangs like a pall over everything." Kretzmer has been keeping track of the cancer cases in her neighborhood. In the last several years, she says, six of her neighbors have died of cancer and five more have contracted the disease. "These are just friends of mine. There are

probably more cases I don't know about."

Kretzmer and other concerned Contra Costans came to feel that there is only one way to determine if there is a link between the county's high rates of cancer and industrial pollution: through an objective, in-depth study. After several years of agitating for such a study, they finally succeeded. This summer, the California State Department of Health Services began a two-year Contra Costa cancer incidence study with a \$301,000 grant from the U.S. Environmental Protection Agency. "The results of this study will probably bolster our cause," says Jeff Gabe of

Standard Oil of California's Richmond refinery. They accused Nejedly and the supervisors of trying to "take the heat off" industry. Nejedly and all four supervisors who voted to return the EPA grant have received campaign contributions in recent years from the petroleum and chemical industries, according to financial statements on file at the Contra Costa elections and registration office. Nejedly denies that he was trying to protect industry: "I don't have any stock in Standard Oil. If they're responsible for making people sick, we'll kick them where they should be kicked. I just wanted to get the study placed in objective, competent hands."

The EPA complied with the county's



Standard Oil of California's Richmond refinery—the largest in the area—dumps 65.9 pounds of pollutants into the air daily.

Citizens for a Better Environment, a national environmentalist organization. "Up until now, whenever we claimed that pollution was making people sick, industry responded, 'But you have no evidence.' Now we will."

It took a herculean effort to get the Contra Costa cancer study in motion. Funding for the study was first provided by the EPA in fall 1977. The study was originally to be conducted by the Contra Costa County Health Department. But soon after the EPA grant was awarded, state Sen. John A. Nejedly (R-Walnut Creek) began lobbying strenuously to shift the focus of the study from Contra Costa to the Bay Area as a whole and to take it out of the hands of county health officials, whom he accused of bias and incompetence.

"The activists who were behind this study were trying to hang industry," Nejedly says. "Specifically, they were out to get the oil companies. Before any evidence was in, these people had their honchos in the county health department all ready to buy the rope."

In February 1978, at Nejedly's urging, the Contra Costa County Board of Supervisors voted 4-1 to return the grant to the EPA and request that the cancer study be conducted on a Bay Area-wide basis by the state Department of Health Services. Contra Costa environmentalists and community activists were out-

request to transfer the grant to the state Department of Health Services. But the federal agency insisted that all of its funds be spent on a Contra Costa study, rather than a Bay Area-wide study. "We felt that we had just enough money to do what we wanted in Contra Costa County," says an EPA spokesman. "We didn't want our study to be watered down."

Environmentalists greeted the EPA's decision with a sigh of relief. It seemed as if an adequately funded cancer study was at last going to get started in Contra Costa. But Sept. 1, 1978—the target date for the beginning of the study—came and went and nothing happened. State health officials announced they could not hire the necessary personnel to conduct the study because of the post-Proposition 13 hiring freeze.

In December, the state finance department granted the cancer project an exemption from the hiring freeze. But several more months passed, and still no study. Dr. Donald Austin, chief of the state Health Services Department's cancer epidemiology section, blamed the continuing delay on "administrative and red tape problems." But Contra Costa environmentalists suspected there were more sinister forces at work. "Bureaucratic incompetence can be deliberate," says Martha Ture of the Hercules Environmental Resources Committee.

Ture and other concerned residents of Contra Costa became convinced that the cancer study would be given a quiet burial in the catacombs of the state bureaucracy unless they made some noise. So they did. They fired off a barrage of belligerent letters to Governor Brown, state health officials, state legislators, EPA administrators and congressmen. They staged a demonstration outside the offices of the state Health Services Department in Oakland.

Finally, in early summer, their efforts began to produce results. On June 6, EPA Regional Administrator Paul De Falco, Jr., sent a stern letter to the state Department of Health Services, threatening to withdraw EPA funds from the cancer project unless the necessary staff positions were filled within 30 days. Five days later, the department assigned two employees to the study. On June 29, a medical director was hired to oversee the project. Additional staff members were hired in the following weeks. The Contra Costa cancer study is at last under way, nearly two years after the EPA first provided funding for the project.

Spokesmen for the oil and chemical companies that crowd Contra Costa

County say that industry is not opposed to an "objective, balanced" study of air pollution and cancer. "We've got nothing to hide," says Dr. James Ryan, Standard Oil of California's medical director. "We have an awful lot of good people looking very hard into this area. And so far we haven't found anything that gives us cause for alarm." Dr. Ryan says that public fear about pollution and cancer has become overblown. "I read an article somewhere that said we live in a sea of carcinogens. If we believe that everything is carcinogenic, then we're really stuck. I'm sure if someone were to take the suit I'm wearing and feed it to laboratory mice, they'd find a high cancer rate."

But some pollution control officials say there is good reason for Contra Costans to be worried about their health. "There are places in that county that I sure as hell wouldn't want to live downwind of," says an engineer for the Bay Area Air Quality Management District. "Facilities like the Dow Chemical complex in Pittsburgh or the Shell Oil complex in Martinez are making these exotic hydrocarbons, substances our bodies have never encountered before. Who knows what their cancer-causing effects are?"

Now that the Contra Costa cancer study has finally begun, residents of the area may eventually find out.

PHOTO BY NICK ALLEN

CAN THE BERKELEY FERRY FANATICS KEEP THE FRIDAY PHENOMENON AFLOAT?

BY ART GOLDBERG

For nearly a hundred years—between the 1830s and the 1930s—ferries were the only regular transportation link between San Francisco and the East Bay. But when the Bay Bridge opened in 1936, ferry service came to an abrupt halt.

The bonds that authorized construction of the huge silver span specified that there could be no competing form of transit. As a result, the trolley cars that used to carry passengers down to the ferry docks in Berkeley and Oakland began instead to take people across the bridge to the East Bay Terminal. Later the trolleys were replaced by AC Transit busses.

Last winter, when transbay BART service was shut down for several months after a fire in the underwater tube, ferry service to the East Bay made a comeback. The state Public Utilities Commission authorized Harbor Tours to initiate a daily ferry between Berkeley and San Francisco.

The experiment was not a huge success. On the average, the boats carried only about 150 passengers a day, and Harbor Tours lost about \$1,500 a week. When BART began running through the transbay tube again, the daily service was discontinued.

But that was not the end of the Berkeley ferry. In the few short weeks of the ferry's existence, there had developed a hard core of ferry fanatics who were determined to keep the service alive. In short order a Save Our Ferry Committee emerged, fueled by \$800 in donations collected on the last scheduled run.

Since last April, the committee has been chartering a boat from Harbor Tours every Friday that leaves the Berkeley Marina at 7:35 a.m., arrives at the Ferry Building in San Francisco at 8:20 and pulls in at Fisherman's Wharf at 8:40. In the evening, it leaves San Francisco at 5:30 p.m. and gets to Berkeley at 6:15. On its final trip of the day, the ferry carries passengers from the East Bay over to Fisherman's Wharf.

Ferry enthusiast Frank Ansley is particularly taken with the 6:25 p.m. Friday evening run back over to the city. "It provides a unique way to start a weekend," he said. "Cocktails on the Bay while watching the setting sun. Where else can you really experience the open space feeling which the bay provides to our hectic urban area?"

"It's such a civilized way to get to work," pointed out Dick Lerner, who does environmental research for the Army Corps of Engineers. "The ferry takes me more than twice as long as the bus, costs me three times as much, but is ten times

nicer, so I figure I come out ahead. I think of it as therapeutic and entertaining, not just as transportation."

Ferry passengers can buy French roast coffee, donuts, croissants and bagels on the way to work. On the way back, there is wine at 50 cents a glass, champagne at 75 cents and cocktails at 90 cents, giving the Friday evening run a definite party atmosphere.

To promote interest, the Committee has tried several gimmicks, including free champagne on one evening run and a five cent fare on the late ferry back to San Francisco. Still, the service loses \$100 to \$300 each week, which committee members try to compensate for by selling T-shirts that tout the Berkeley Ferry as "The Wave of the Future" and by soliciting donations.

When BART shut down again last week, we contacted Harbor Tours to see if it was going to resume daily service, but general manager Bob Van Amburg said it would not. He added that his company was working through the Ferry Committee, which is trying to obtain a subsidy from the Metropolitan Transportation Commission. The MTC doles out excess bridge toll revenues and other state money to local transit agencies.

Because the MTC can fund only public entities, the committee has asked the City of Berkeley to sponsor the project. The Berkeley City Council seems inclined to do so, but according to Lerner, the city staff is less than enthusiastic. "They're not commuters," he told the Guardian. "They don't want to be bothered."

MTC has expressed interest in the project, but at the same time is cautious about making any commitments. "We'd only entertain a proposal for emergency service at this time," MTC's Don Morgan said. Emergency ferry service on a daily basis would go into effect only when BART or AC Transit wasn't running.

Asked why the commission would only consider an emergency proposal, Morgan replied, "Our only real source of funding is from excess bridge tolls. We use them to finance AC Transit, Muni, BART and other transportation systems. There isn't enough money for all of them, and the gasoline shortage has reduced our revenues. We have to make some hard choices."

The Ferry Committee is seeking a \$13,000 weekly subsidy on an emergency basis and hopes that improved coordination with bus service to and from the Berkeley Marina will increase the number of ferry passengers. The committee has experimented with various different fare schedules. Through September, it will cost \$1 to travel from Berkeley to San Francisco, and \$1.75 from the city to the East Bay. Seniors and children 6-12 will



The Berkeley Ferry seems headed for Davy Jones's locker at the end of this month.

pay \$1 on all trips, and children 5 and under ride free. Transfers from AC Transit's 51M bus rate a 25-cent discount on trips from Berkeley.

Prospects for Harbor Tours getting back to daily ferry services without the subsidy are not good. Van Amburg said it would take 800 daily riders each way for his company to break even on the operation. Dick Lerner pointed out that the ferry company already helps the committee by charging only for the smallest boat in its fleet but actually providing a much larger vessel.

In the meantime, the Berkeley Ferry will continue to run on Fridays only through September. Committee members

say that if they cannot sell a sufficient number of advance tickets for October by Sept. 21, they will shut down the Friday service at the end of this month.

Committee members point to the gas-saving advantages of riding the ferry, and note that in case of a major earthquake, it may turn out once again to be the only way to get from San Francisco to the East Bay.

But unless ridership increases dramatically, or a subsidy for emergency service is forthcoming, the Berkeley Ferry's days may be numbered. After all, no one has yet come up with an answer to the question: How many T-shirts does it take to keep a ferry afloat?

POLITICAL ALERTS AND EVENTS

BY SUSAN FERRELL

City of Paris supporters are calling out the troops for the next-to-the-last big battle to save the historic Beaux Arts building from the wrecking ball (and to save Union Square from the Philip Johnson/Neiman-Marcus architectural atrocity slated to replace it).

Neiman-Marcus attorney Willje Brown and representatives of a coalition of preservation groups will square off before the Board of Permit Appeals on Wednesday, Sept. 12, from 4 to 9 pm, to argue the legality of the demolition permit, issued by the city's Planning Department, to raze the City of Paris.

Most of the arguments will be recycled from the Planning Commission hearing in January, but supporters of the building promise new testimony dealing with the expansion of the Stockton Street parking garage, wasted energy and lost jobs.

The last battle to save the building will take place in the courts, regardless of the outcome of this hearing. If the permit stands, the preservation groups will pursue the lawsuit they have already filed against Neiman-Marcus and the City and County of San Francisco. If the permit is rescinded, Neiman-Marcus and its corp-

orate parent, Carter Hawley Hale Stores, are expected to sue the city for leaving them waiting at the altar, so to speak.

Lee Dolson. A dinner to raise money for his campaign to retain the District 9 supervisorial seat, Fri. 14, 6:30 pm, Irish Center, 2700 45th Ave., SF, \$25 single, \$40 couple, 861-2378.

Phil DeAndrade. A dance and auction to benefit DeAndrade's campaign for the District 7 seat, Sat. 15, 499 Alabama, SF, \$2.

Harry Britt. An "I'm Just Wild About Harry" party to honor the incumbent District 5 supervisor, who is up for election in a field filled with contenders. Dinner, drinks, and homemade ice cream at the home of Old Uncle Gaylord, Wed. 19, 6 pm, 2346 Clay, SF, \$25, 648-2166.

Candidates Night at the Golden Gate Democratic Club features the candidates for mayor, district attorney, sheriff and supervisors. The club votes its official endorsements after the candidates' speeches and questions from the public, Thurs. 20, 7:30 pm sharp, at the residence of Mrs. Harold Cutler, 37 West Clay Park (near 22nd Ave. and Lake St.), SF.

Arlo Smith, candidate for district attorney, needs houses and stores in which to place his signs. If you can help, call 564-3225.

San Franciscans for Affordable Housing stage a voter registration mobilization to register people to vote for the rent control initiative, Proposition B, Sat. 15, 10 am, 12 Valencia (at Market), SF, 864-6413.

Attention neighborhood groups. The Bay Guardian wants you to fill out our neighborhood groups questionnaire to help us put together our series on San Francisco's neighborhoods and neighborhood groups and politics. We have just sent out a second mailing. If your group has not received a questionnaire, call Susan Ferrell at the Guardian, 824-7660.

LEGAL NOTICES

The Bay Guardian publishes legal notices for San Francisco County *only*. Please call 824-2506 for charter rates and information.

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 40039

The following person is doing business as CELICA SALON, 731 Florida, San Francisco, CA 94110; Thomas C. Holleran, 731 Florida, San Francisco, CA 94110. This business is conducted by an individual. Signed Thomas C. Holleran. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk D. Flanagan on August 17, 1979.

Pub. Dates August 22, 29, September 5, 12, 1979
BG-13421

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 39972

The following person is doing business as SAN FRANCISCO-INTERNATIONAL STABLES, 601 Montgomery, 19th Floor, San Francisco, CA 94111. Francis O. Scarpulla, 601 Montgomery, 19th floor, San Francisco, CA 94111. This business is conducted by an individual. Signed Francis O. Scarpulla. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Valaida S. Mason on August 14, 1979.

Pub. Dates August 22, 29, September 5, 12, 1979
BG-13420

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 39971

The following person is doing business as SAN FRANCISCO-INTERNATIONAL LEASING COMPANY, 601 Montgomery, 19th Floor, San Francisco, CA 94111. Francis O. Scarpulla, 601 Montgomery, 19th floor, San Francisco, CA 94111. This business is conducted by an individual. Signed Francis O. Scarpulla. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Valaida S. Mason on August 14, 1979.

Pub. Dates August 22, 29, September 5, 12, 1979
BG-13429

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 40184

The following person is doing business as CHARLES A. SKORINA & CO., 1200 Sacramento, San Francisco, CA 94108. Charles A. Skorina, 1200 Sacramento #401, San Francisco, CA 94108. This business is conducted by an individual. Signed Charles A. Skorina. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Remedios De Luna on August 24, 1979.

Pub. Dates August 29, September 5, 12, 19, 1979
BG-13434

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 40183

The following corporation is doing business as LANGLEY-TACKES, 4111 18th Street & 2001 Union, San Francisco, CA & 366 Grand Avenue, Oakland, CA. Paul Langley & Co. (California), 4111 18th Street, San Francisco, CA. This business is conducted by a corporation. Signed Robert T. Tackes, President & Secretary, Paul Langley & Co. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Remedios De Luna on August 24, 1979.

LESLIE A. JOHNSON
Miller, Starr & Regalla
1 Kelsor Plaza #1650
Oakland, CA 94612
465-3800

Pub. Dates August 29, September 5, 12, 19, 1979
BG-13433

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 40182

The following person is doing business as ADAPTEXT ASSOCIATES, 450 Sansome, San Francisco, CA 94111. Joseph Dobkowski, 211 Helens Lane, Mill Valley, CA 94941. This business is conducted by a limited partnership. Signed Joseph Dobkowski. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Remedios De Luna on August 24, 1979.

THEODORE L. McCAUGHERTY
Anderson & Michael
601 California #1902
San Francisco, CA 94108
398-7000

Pub. Dates August 29, September 5, 12, 19, 1979
BG-13432

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 40181

The following person is doing business as JOAO EXCLUSIVE MAKE-UP DESIGNS, c/o Anthony Machado Interior Designs, 2245 Sacramento, San Francisco, CA 94115. Randy Lee Wagoner, 422 Noe, San Francisco, CA 94114. This business is conducted by an individual. Signed Randy L. Wagoner. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Remedios De Luna on August 24, 1979.

Pub. Dates August 29, September 5, 12, 19, 1979
BG-13431

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 40180

The following person is doing business as HOYT ELECTRIC COMPANY, 1330 Natoma, San Francisco, CA 94103. William H. Woodruff, 45 Powers, San Francisco, CA 94110. This business is conducted by an individual. Signed William H. Woodruff. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Remedios De Luna on August 24, 1979.

Pub. Dates August 29, September 5, 12, 19, 1979
BG-13436

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 39976

The following person is doing business as APPLIED FINANCIAL RESEARCH, 733 Fillmore #11, San Francisco, CA 94115. William Perkins, 733 Fillmore #11, San Francisco, CA 94115. This business is conducted by an individual. Signed William Perkins. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by Valaida S. Mason on August 14, 1979.

Pub. Dates August 29, September 5, 12, 19, 1979
BG-13435

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 40313

The following persons are doing business as KILBY & PATTERSON ASSOCIATES, 1733 Scott #4, San Francisco, CA 94115. Albert B. Kilby, 66 Cleary #808, San Francisco, CA 94109. Terence E. Patterson, 1830 Eddy, San Francisco, CA 94115. This business is conducted by an unincorporated association other than a partnership. Signed Terence E. Patterson. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Valaida S. Mason on August 31, 1979.

Pub. Dates September 5, 12, 19, 26, 1979
BG-13447

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 40314

The following person is doing business as SAN FRANCISCO EMPLOYMENT SERVICE, 4096 18th Street #37, San Francisco, CA 94114. Thomas P. Standish, 4096 18th Street #37, San Francisco, CA 94114. This business is conducted by an individual. Signed Thomas Standish. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Valaida S. Mason on August 31, 1979.

Pub. Dates September 5, 12, 19, 26, 1979
BG-13442

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 40315

The following person is doing business as SERVICES BY SUSIE, 214 Clara, San Francisco, CA 94107. Susanne S. Jarvis, 2535 35th Avenue, San Francisco, CA 94116. This business is conducted by an individual. Signed Susie Jarvis. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Valaida S. Mason on August 31, 1979.

Pub. Dates September 5, 12, 19, 26, 1979
BG-13441

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 40046

The following corporation is doing business as DOLAN TEXTILE GALLERY, 2415 Larkin, San Francisco, CA 94109. Dolan, Inc. (California), 2415 Larkin, San Francisco, CA 94109. This business is conducted by a corporation. Signed Nancy Novak, Secretary Treasurer Dolan, Inc. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk D. Flanagan on August 17, 1979.

Pub. Dates August 22, 29, September 5, 12, 1979
BG-13427

NOTICE OF INTENTION TO ENGAGE IN THE SALE OF ALCOHOLIC BEVERAGES

Subject to issuance of the license applied for, notice is hereby given that the undersigned proposes to sell alcoholic beverages at the following premises 775 FREDERICK, SAN FRANCISCO, CA 94117. Pursuant to such intention, the undersigned is applying to the Department of Alcoholic Beverage Control for issuance of an alcoholic beverage license (or licenses) for these premises as follows: On-Sale Beer & Wine Bona Fide Eating Place. Signed Gorilla Grotto.

Pub. Date September 12, 1979
BG-13456

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 40041

The following person is doing business as MAGIC OR MAGIC SERVICE, 561 Castro, San Francisco, CA 94114. Robert Bruce Puckett, 516 Laguna, San Francisco, CA 94102. This business is conducted by an individual. Signed Robert B. Puckett. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk D. Flanagan on August 17, 1979.

Pub. Dates August 22, 29, September 5, 12, 1979
BG-13423

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 40435

The following person is doing business as CLIFTON LEMON DESIGN & PRODUCTION, 1451 Shotwell, San Francisco, CA 94110. Clifton Stanley Lemon, 1451 Shotwell, San Francisco, CA 94110. This business is conducted by an individual. Signed Clifton Stanley Lemon. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Tatsuo Maruyama on September 7, 1979.

Pub. Dates September 12, 19, 26, October 3, 1979
BG-13451

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 40434

The following persons are doing business as REBA & VANCE, 143 Fillmore, San Francisco, CA 94117. Richard Vance Martin, 143 Fillmore, San Francisco, CA 94117. Rebecca Kmieci, 535 Haight, San Francisco, CA 94117. This business is conducted by a limited partnership. Signed Richard Vance Martin. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Tatsuo Maruyama on September 7, 1979.

Pub. Dates September 12, 19, 26, October 3, 1979
BG-13452

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 40433

The following persons are doing business as HOTEL VICKSBURG, 1476 California, Box 40, San Francisco, CA 94114. Christopher Beaver, 161 Vicksburg, San Francisco, CA 94114. Judy Irving, 161 Vicksburg, San Francisco, CA 94114. This business is conducted by a limited partnership. Signed Christopher Beaver. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Tatsuo Maruyama on September 7, 1979.

Pub. Dates September 12, 19, 26, October 3, 1979
BG-13453

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 40431

The following person is doing business as HIGH T & CO., 116 Belvedere, San Francisco, CA 94117. Aaron H. Mazria, 116 Belvedere, San Francisco, CA 94117. This business is conducted by an individual. Signed Aaron Mazria. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Tatsuo Maruyama on September 7, 1979.

Pub. Dates September 12, 19, 26, October 3, 1979
BG-13454

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 40043

The following persons are doing business as PHOENIX CAPITAL GROWTH INVESTORS, 2307 Van Ness, San Francisco, CA 94109. Melanie S. Pozez, 2307 Van Ness, San Francisco, CA 94109. Larry Morrell, 2307 Van Ness, San Francisco, CA 94109. This business is conducted by a limited partnership. Signed Melanie S. Pozez. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk D. Flanagan on August 17, 1979.

Pub. Dates August 22, 29, September 5, 12, 1979
BG-13424

SUMMONS

CASE NO. 742937

SUPERIOR COURT OF CALIFORNIA IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO. In re the marriage of the Petitioner: EDUARDO GALLETTI, and the Respondent: LINDA DIANE HILDEBRAND GALLETTI. NOTICE! You have been sued. The court may decide against you without your being heard unless you respond within 30 days. Read the information below. ¡AVISO! Usted ha sido demandado. El tribunal puede decidir contra Ud. sin audiencia a menos que Ud. responda dentro de 30 días. Lea la información que sigue. 1. To the Respondent. a. The petitioner has filed a petition concerning your marriage. You may file a written response within 30 days of the date that this summons is served on you. b. If you fail to file a written response within such time, your default may be entered and the court may enter a judgment containing injunctive or other orders concerning division of property, spousal support, child custody, child support, attorney's fees, costs, and such other relief as may be granted by the court, which could result in the garnishment of wages, taking of money or property, or other relief. c. If you wish to seek the advice of an attorney in this matter, you should do so promptly so that your written response, if any, may be filed on time. Dated September 6, 1978. Carl M. Olsen, Clerk. By P. W. Murphy, Deputy.

MICHAEL R. SHER
3386 25th Street
San Francisco, CA 94110
821-1800

Pub. Dates September 5, 12, 19, 26, 1979
BG-13445

SUMMONS

CASE NO. 751653

SUPERIOR COURT OF CALIFORNIA IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO. In re the marriage of the Petitioner: LUIZ GALLETTI, and the Respondent: HELEN RENE GOUAX. NOTICE! You have been sued. The court may decide against you without your being heard unless you respond within 30 days. Read the information below. ¡AVISO! Usted ha sido demandado. El tribunal puede decidir contra Ud. sin audiencia a menos que Ud. responda dentro de 30 días. Lea la información que sigue. 1. To the Respondent. a. The petitioner has filed a petition concerning your marriage. You may file a written response within 30 days of the date that this summons is served on you. b. If you fail to file a written response within such time, your default may be entered and the court may enter a judgment containing injunctive or other orders concerning division of property, spousal support, child custody, child support, attorney's fees, costs, and such other relief as may be granted by the court, which could result in the garnishment of wages, taking of money or property, or other relief. c. If you wish to seek the advice of an attorney in this matter, you should do so promptly so that your written response, if any, may be filed on time. Dated May 18, 1979. Carl M. Olsen, Clerk. By Joseph Rasch-Chabot, Deputy.

MICHAEL R. SHER
2822 Van Ness
San Francisco, CA 94109
441-0121

Pub. Dates September 5, 12, 19, 26, 1979
BG-13446

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 40038

The following persons are doing business as KING CONSTRUCTION COMPANY, 233 Sansome, Suite 400, San Francisco, CA 94104. Doris Ann King, 625 Greenwich, San Francisco, CA 94133. David Lee Chittenden, 625 Greenwich, San Francisco, CA 94133. This business is conducted by a general partnership. Signed Ann King. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk D. Flanagan on August 17, 1979.

Pub. Dates August 22, 29, September 5, 12, 1979
BG-13428

ORDER TO SHOW CAUSE FOR CHANGE OF NAME

No. 7-6967

SUPERIOR COURT OF CALIFORNIA IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO. In re the application of RONALD HENRY OLSON for change of name. Whereas the petition of RONALD HENRY OLSON has been filed in court for an order changing his name from RONALD HENRY OLSON to HENRY RONALD GOLDFIELD, now, therefore, it is hereby ordered that all persons interested in said matter do appear before this court in Department 1 on the 28th day of September, 1979, at 9:00 o'clock a.m. to show cause why this application for change of name should not be granted. Dated August 15, 1979. Donald B. Constine, Judge of the Superior Court.

Pub. dates August 22, 29, September 5, 12, 1979
BG-13426

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 40432

The following persons are doing business as BOOKKEEPING COOPERATIVE, 234 Pierce, San Francisco, CA 94117. Patricia Henderson, 234 Pierce, San Francisco, CA 94117. Sandra Stein, 22120 Broadway St., Sonoma, CA 95476. This business is conducted by a general partnership. Signed Sandra Stein, Patricia Henderson. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Tatsuo Maruyama on September 7, 1979.

Pub. Dates September 12, 19, 26, October 3, 1979
BG-13455

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 40045

The following persons are doing business as TRIAC COMPUTER SYSTEMS, 555 Clay, San Francisco, CA 94111. Robert S. Warren, 588 Liberty, San Francisco, CA 94114. James B. Stice, 7 Echo Place, Larkspur, CA 94939. This business is conducted by a general partnership. Signed James B. Stice. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk D. Flanagan on August 17, 1979.

Pub. Dates August 22, 29, September 5, 12, 1979
BG-13425

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 40042

The following persons are doing business as A. BLINKIN, 4732 California, San Francisco, CA 94118. John Roger Scott, 4732 California, San Francisco, CA 94118. Jill Scott, 4732 California, San Francisco, CA 94118. This business is conducted by individuals (Husband & Wife). Signed John R. Scott. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk D. Flanagan on August 17, 1979.

Pub. Dates August 22, 29, September 5, 12, 1979
BG-13422

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 39612

The following persons are doing business as OPTIONS, 1458 Page #8, San Francisco, CA 94117. Diane L. Webb, 1458 Page #8, San Francisco, CA 94117. Robert M. Calderaro, 1458 Page #8, San Francisco, CA 94117. This business is conducted by a general partnership. Signed Diane L. Webb. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk D. Flanagan on July 26, 1979.

Pub. Dates September 5, 12, 19, 26, 1979
BG-13443

NOTICE OF INTENTION TO ENGAGE IN THE SALE OF ALCOHOLIC BEVERAGES

Subject to issuance of the license applied for, notice is hereby given that the undersigned proposes to sell alcoholic beverages at the following premises 2282 MISSION, SAN FRANCISCO, CA 94110. Pursuant to such intention, the undersigned is applying to the Department of Alcoholic Beverage Control for issuance of an alcoholic beverage license (or licenses) for these premises as follows: On-Sale Beer & Wine. Bone Fide Restaurant. Signed Jose Ramon Guidino.

Pub. Dates September 5, 12, 19, 1979
BG-13444

We're
the
Cheapest!



Going into business in San Francisco?

Our \$25 charge for publishing your Fictitious Name Statement is the lowest in town. Just call us at 824-2506 and we will mail the forms to you for you to fill out and return at your convenience. After that, for an extra \$1.50, we will arrange for filing with the County Clerk. We make it that easy, and we've also made it the *least expensive in San Francisco*.

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FASHION

FOR MODERNS



Fashion left to right: 1) Carl Wolf by Carl Wolf. White paper suit over black plastic night suit. Black lips, black pyramid hat to keep the wits sharp. 2, 3, 4) Staccato Dystain by Jeorgia A. Bright. Naugahyde from automotive supply stores, cinched with D-rings. 5) Raygun by Nick Urbaniak. For when your underwear is too pretty to hide. A clear-plastic wrap with plastic spoon accessories

Things happen occasionally to define a community that didn't have a sense of itself before. The Society for Mandatory Modern Dress organized a fashion show because "local fashion wasn't being taken seriously, not even by the locals," but over 500 locals showed up at the San Francisco Women's Building on Aug. 30 and more were turned away. Practitioners of local street fashion were clearly interested, and the fashions in the audience rivaled those on the stage. On both sides of the proscenium arch were bright colors, extreme hair, synthetic materials. The message was, It's a Brave New World: Enjoy it!

Retro is out; the future is now. While Paris updates tweeds, local designer Bevan brings us the biohazard and the holocaust in a Safeway. First you drink the V-8, then you wear the cans as a halter top.

Back to Basics means styrofoam spheres and cubes and the nylon geometric outfits they inspire and a "charming yet assertive" one-piece nylon suit for campus wear. Jeorgia A. articulated her end-of-the-decade principles from the runway: "These fashions are not for church! Stay out of church! My closet is my arsenal. Imagination applied directly to life." And a brilliant new slogan, "I don't want to hear how you're going to change the world—change your clothes!"

—Doug Shaffer

